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A COLLECTION OF VOCAL MUSIC

FOR

SEMINARIES INSTITUTES, CLASSES, ETC.

INCLUDING

A SERIES OF PRACTICAL LESSONS IN VOCAL TRAINING AND MUSICAL NOTATION.

BY

SIGISMOND LASAR,

INSTRUCTOR OF MUSIC AT RUTGERS FEMALE INSTITUTE, VAN NORMAN INSTITUTE, MISS HAINES'S YOUNG LADIES SCHOOL, FERRIS INSTITUTE,
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PRACTICAL LESSONS

IN

VOCAL TRAINING AND IN MUSICAL NOTATION.

DESIGNED AS EXAMPLES OF SUCH EXERCISES AS SHOULD BE FREQUENTLY WRITTEN UPON THE BLACK-BOARD,
AND SUNG BY THE PUPILS IN CLASS TEACHING.

LET THE PITCH BE ALWAYS C.

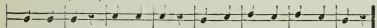
1. TONES ONE AND TWO.



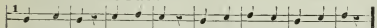
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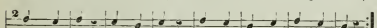
3. ONE, TWO, AND THREE.



4. ROUND IN TWO PARTS.

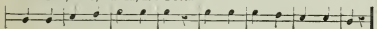


Now we go, To and fro, O'er the ice and through the snow :

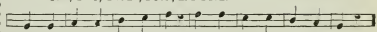


Foot-steps light, Fa - ces bright, Cheer-ful - ly from morn till night.

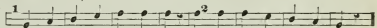
5. ONE, TWO, THREE, AND FOUR.



6. ONE, TWO, THREE, FOUR, AND FIVE.

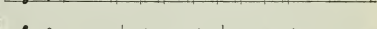
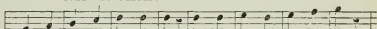


7. ROUND, IN TWO PARTS.



Raise your voice in cheer-ful song, Sing-ing loud, and sing-ing long.

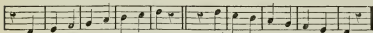
8. ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, and EIGHT: OR, THE SCALE COMPLETED.



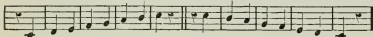
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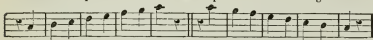
- 10.** The tone ONE represented upon the space below the staff. Let the pitch remain the same.



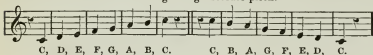
- 11.** ONE represented on the added line below. Pitch unchanged.



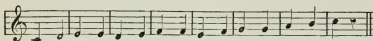
- 12.** ONE represented on the second space. Pitch unchanged.



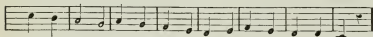
- 13.** G CLEF. Letters designating absolute pitch.



- 14.** SCALE TUNE.

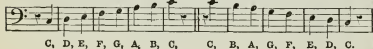


Lo, the bright, the ro-sy morn-ing, Calls us forth to take the air;

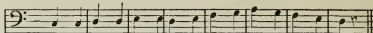


Cheerful Spring, with smiles returning, Ush-ers in the new-born year.

- 15.** F CLEF. Letters, designating absolute pitch.



- 16.** SCALE TUNE.

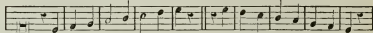


Let us now be up and do-ing, With a heart for a-ny fate;



Still a-chieving, still pur-su-ing, Learn to la-bor and, to wait.

- 17.** EXAMPLES OF THE DIFFERENT USES OF THE C CLEF.



C, D, E, F, G, A, B, C. C, B, A, G, F, E, D, C.

- 18.**



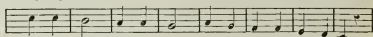
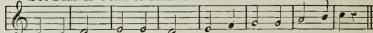
C, D, E, F, G, A, B, C. C, B, A, G, F, E, D, C.

- 19.**

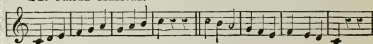


C, D, E, F, G, A, B, C. C, B, A, G, F, E, D, C.

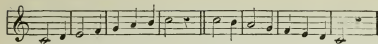
- 20.** DERIVED FORM OF MEASURE.



- 21.** TRIPLE MEASURE.



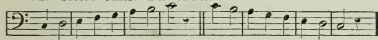
22. FIRST DERIVATIVE.



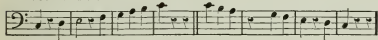
23. SECOND DERIVATIVE.



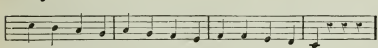
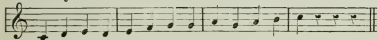
24. SECOND CLASS. Derived Form.



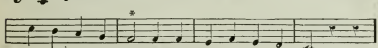
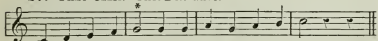
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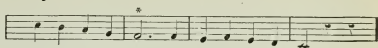
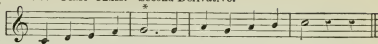
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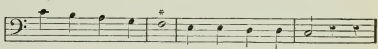
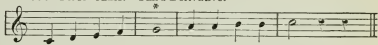
27. FIRST CLASS. First Derivative.



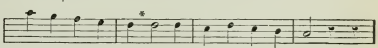
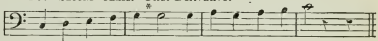
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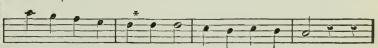
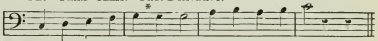
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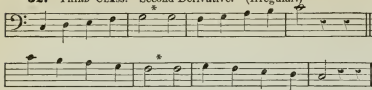
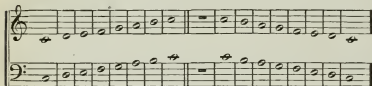
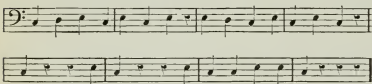
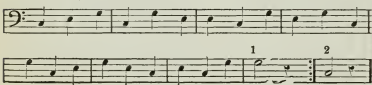
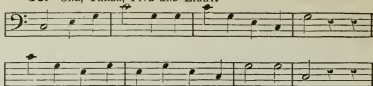
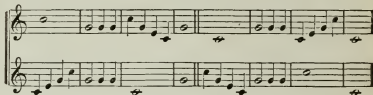
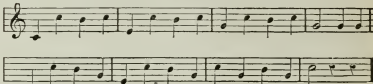
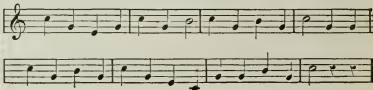
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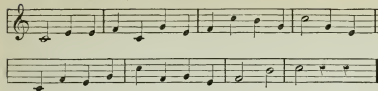
31. THIRD CLASS. First Derivative.



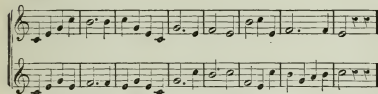
* Measures thus marked, presenting the various derivations, may be repeated in singing, one, two, three, or more times.

32. THIRD CLASS. Second Derivative. (Irregular.)**33. FIRST CLASS. Third Derivative.****34. SKIPPING. ONE AND THREE.****35. ONE, THREE AND FIVE.****36. ONE, THREE, FIVE AND EIGHT.****37.****38. THREE, FIVE, EIGHT AND SEVEN.****39.**

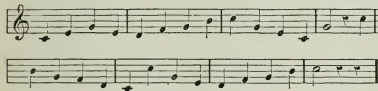
40. THREE, FIVE, EIGHT, SEVEN AND FOUR.



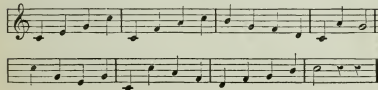
41.



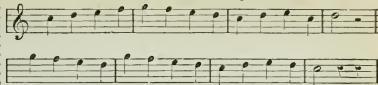
42. THREE, FIVE, EIGHT, SEVEN, FOUR AND TWO.



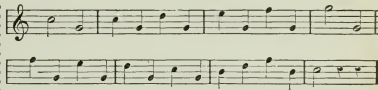
43. THREE, FIVE, EIGHT, SEVEN, FOUR, TWO AND SIX.



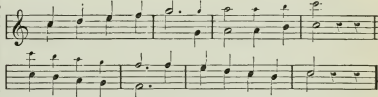
44. HIGHER TONES. Scale extended upward.



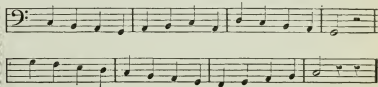
45.



46.



47. LOWER TONES. Scale extended downward.



18.

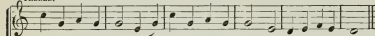


49.



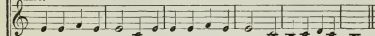
50. SONG IN FOUR PARTS.

TREBLE.



Green the grass is springing, Now the birds are singing, Each his mate to cheer;

ALTO.



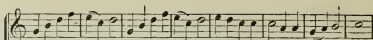
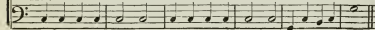
Green the grass is springing, Now the birds are singing, Each his mate to cheer;

TENOR.

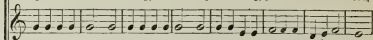


Green the grass is springing. Now the birds are singing, Each his mate to cheer;

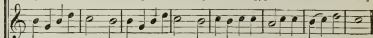
BASS.



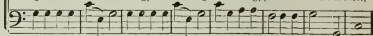
Fragrant flow'rs are blooming, Summer bright is coming, |: Fled is winter drear. :|



Fragrant flow'rs are blooming, Summer bright is coming, |: Fled is winter drear. :|



Fragrant flow'rs are blooming, Summer bright is coming, |: Fled is winter drear. :|

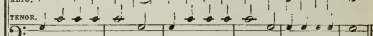


51. THE SAME ON TWO STAVES.

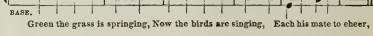
TREBLE.



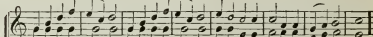
ALTO.



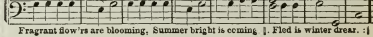
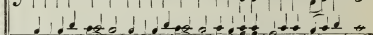
TENOR.



BASS.

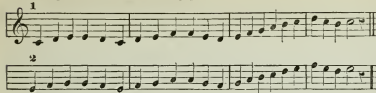


Green the grass is springing, Now the birds are singing, Each his mate to cheer,

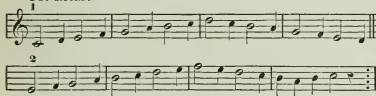


Fragrant flow'rs are blooming, Summer bright is coming |: Fled is winter drear. :|

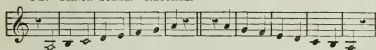
52. SEXTUPLE MEASURE.—ROUND.



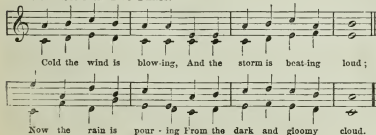
53. ROUND.



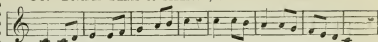
54. MINOR SCALE. NATURAL.



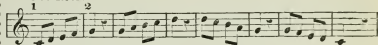
55. SONG IN TWO PARTS.



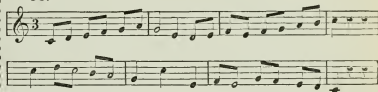
56. DIVIDED PARTS OF MEASURE, OR EIGHTH NOTES.



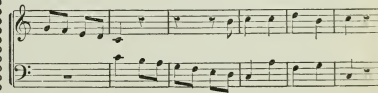
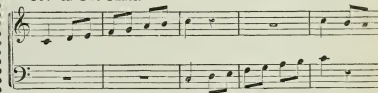
57. ROUND.



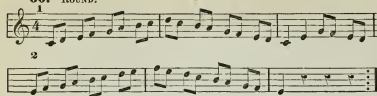
58.



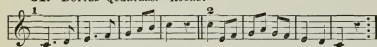
59. IN TWO PARTS.



60. ROUND.



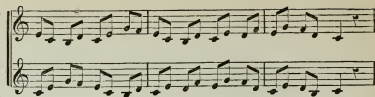
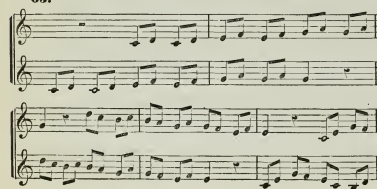
61. DOTTED QUARTERS.—ROUND.



62. SYNCOPE.—ROUND.



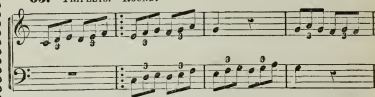
63.



64. ROUND.



65. TRIPLETS.—ROUND.



A musical score for the song "The Rose Tree". It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a simple, folk-like style. The score is for a single system, with a repeat sign at the end of the treble staff.

66. DIVIDED PARTS OF MEASURE. Sixteenths.

67.

The first system of the musical score for 'The Song of the Lark' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melodic line with a series of eighth notes, some of which are beamed together, and a final half note. The lower staff is a bass clef, mostly empty, with a few notes in the final measure. The music is written in a simple, folk-like style.

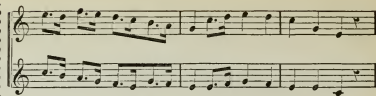
The bass line for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G2, followed by a half note F2, and then a half note E2. The final measure contains a half note D2 and a half note C2, both beamed together. The piece concludes with a double bar line.

68.

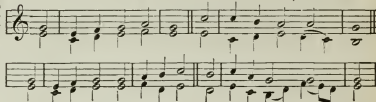
The first system of the musical score consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains four measures of music: the first measure has a quarter rest followed by an eighth note G4 and an eighth note A4 beamed together; the second measure has an eighth note G4, an eighth note F4, and a quarter note E4; the third measure has an eighth note D4, an eighth note C4, and a quarter note B3; the fourth measure has an eighth note A3, an eighth note G3, and a quarter note F3. The lower staff begins with a bass clef and contains four measures: the first measure has a half rest; the second measure has an eighth note F3, an eighth note E3, and a quarter note D3; the third measure has an eighth note C3, an eighth note B2, and a quarter note A2; the fourth measure has an eighth note G2, an eighth note F2, and a quarter note E2.



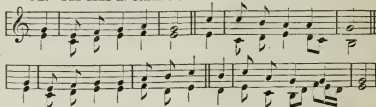
69. MARCH.



70. VARIETIES OF MEASURE ILLUSTRATED.—TUNE, BOYLSTON.



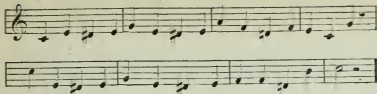
71. THE SAME IN OTHER NOTES.



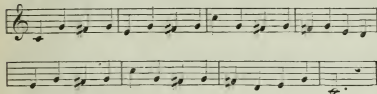
72. INTERMEDIATE TONES. CHROMATIC SCALE.—SHARP ONE.



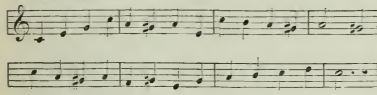
73. SHARP TWO.



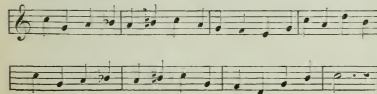
74. SHARP FOUR.



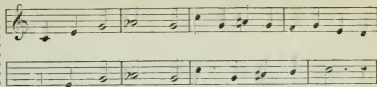
75. SHARP FIVE.



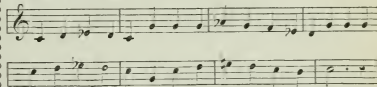
76. FLAT SEVEN.



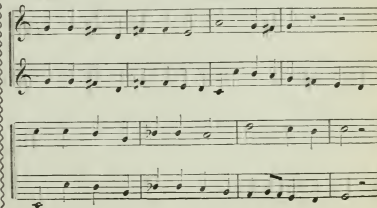
77. FLAT SIX.



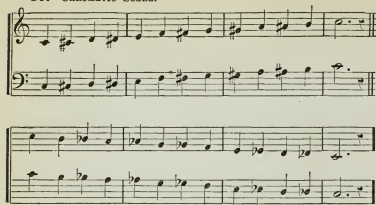
78. FLAT THREE AND FLAT SIX.



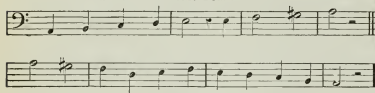
79. SHARP FOUR AND FLAT SEVEN.



80. CHROMATIC SCALE.



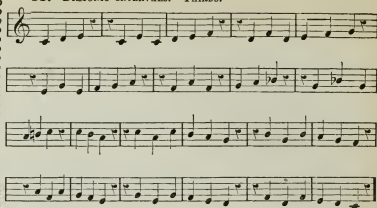
81. MINOR SCALE. HARMONIC FORM.



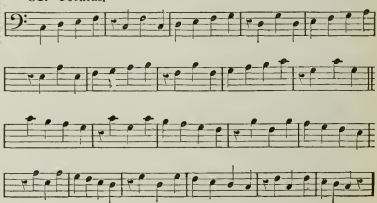
82. MINOR SCALE. MELODIC FORM.



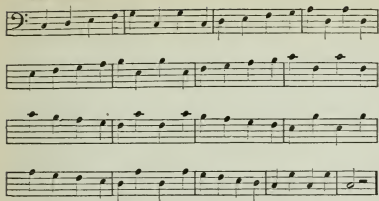
83. DIATONIC INTERVALS. THIRDS.



84. FOURTHS.



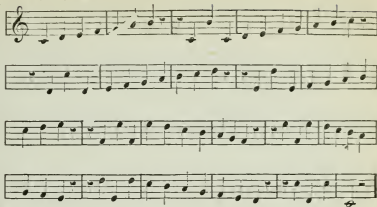
85. FIFTHS.



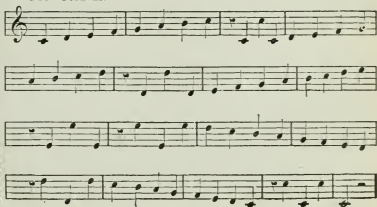
86. SIXTHS.



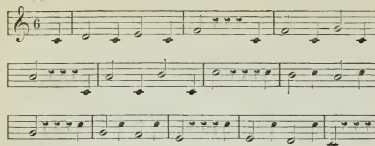
87. SEVENTHS.



88. OCTAVES.



89. REVIEW.



90. NINTHS.



NOTE.

The following Lessons, written in two parts, and in each of the usual Major and Minor keys, consist of—1st. the Scales; 2d. Chord-tone Exercises; * 3d. Canons,† two parts in one.

* So called, because the same tones which, when heard simultaneously, constitute a common chord, are here taken in a melodic or successive order.

A canon is a piece of music which follows a certain form, rule, or law. In these two-voiced canons, two in one, i. e. two parts but one melody : if the canon be observed, or be strict, the second voice must always follow in the same melody which the first has already established as the rule or law of succession.

The Scale, the constant and persevering use of which is indispensable to any considerable improvement of the singer, is in each key taken as a subject, and a free, figural counterpoint is added, which cannot fail, if an exercise be properly conducted, of making the scale-song an interesting class practice.

In the Chord-tone Exercises, the tones belonging to a chord are taken successively by one division, while the other sings the fundamental or root tone of the chord thus described.

The Canons are mostly in the unison or octave, and in strict style, a short coda or close being usually added. They are printed out in full, so that the eye aiding the ear, a more ready and intelligent singing may be attained.

Each lesson is constructed with reference to the convenient alternation of its parts; thus, in the scales for example, the voice having the *SUBJECT*, invariably commences the figural movement in the last measure before repeating (under figure one), and leads directly to the *COUNTERPOINT*; while the voice which has already sung the latter, by an observance of rests, is prepared to take up in its turn the *SUBJECT*. The provision for this regular change of parts is equally plain in the Chord-tone Exercises and in the Canons.

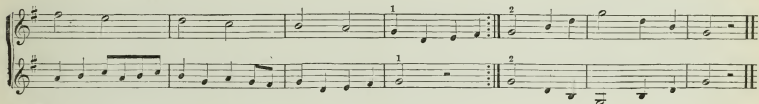
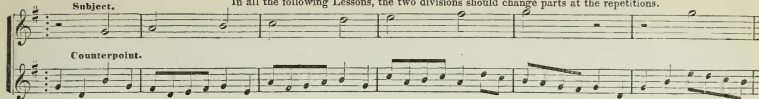
It is believed that these forms are well adapted to the advancement of the pupils with respect, first, to an independent and sure reading of music; and second, which is of much greater importance, the development of a just musical taste in melody and in harmony. In the use of these or similar lessons they will become familiar with such successions and combinations of tones as lead to the appreciation of a higher style than that of the mere affected prettiness or sentimentalism of many abounding songs and tunes, and will gradually come to the perception and love of that which is educative and elevating in its tendency, which although belonging to the province of the beautiful and true in the tone-world, is in some good degree within the reach of ordinary vocal capacity.

L. M.

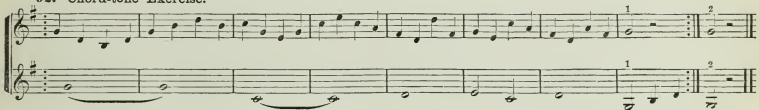
91. Scale in G.

Subject.

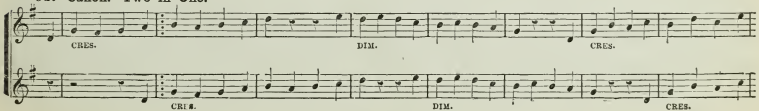
In all the following Lessons, the two divisions should change parts at the repetitions.



92. Chord-tone Exercise.



93. Canon. Two in One.



Two staves of music in E minor. The first staff has a *DIM.* marking and a first ending bracket. The second staff has *DIM.* and *CRES.* markings, a first ending bracket, and a *p* marking at the end. Both staves include fingerings (1, 2) and slurs.

94. Scale in E Minor.

Two staves of music in E minor. The top staff is labeled *Counterpoint.* and the bottom staff is labeled *Subject.* The *Subject* staff contains a single melodic line with a few accidentals.

Two staves of music in E minor. Both staves include fingerings (1, 2) and slurs, indicating a scale or arpeggiated exercise.

95. Chord-tone Exercise.

Two staves of music in E minor. The top staff is a single melodic line with fingerings (1, 2). The bottom staff consists of a series of chords, mostly dyads, with fingerings (1, 2) at the end.

96. Canon. Two in One.

96. Canon. Two in One.

First system: Two staves. Top staff: CRES., DIM., CRES. Bottom staff: CRES., DIM., CRES.

Second system: Two staves. Top staff: DIM., CRES., 1, 2. Bottom staff: DIM., CRES., 1, 2, p.

97. Scale in D.

Counterpoint.

97. Scale in D.

Counterpoint.

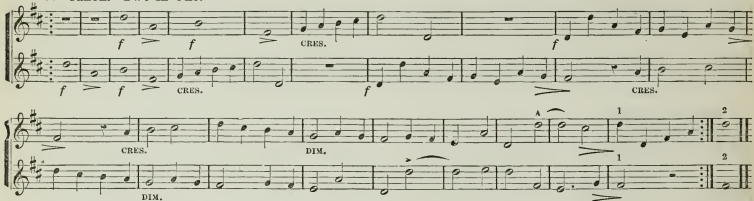
First system: Two staves. Top staff: Subject. Bottom staff: Subject.

Second system: Two staves. Top staff: 1, 2. Bottom staff: 1, 2.

98. Chord-tone Exercise.

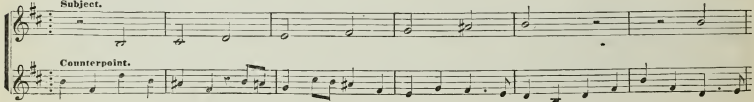


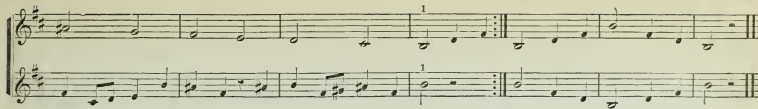
99. Canon. Two in One.



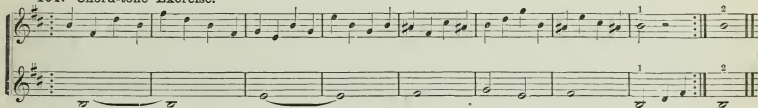
100. Scale in B Minor.

Subject.





101. Chord-tone Exercise.

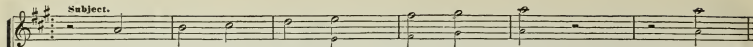


102. Canon. Two in One.



103. Scale in A.

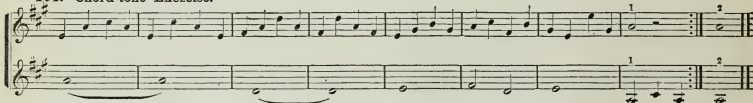
Subject.



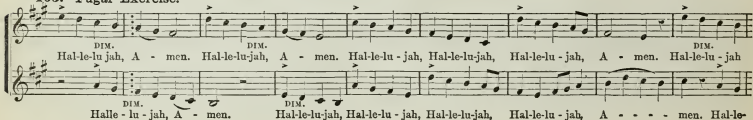
Counterpoint.



104. Chord-tone Exercise.



105. Fugal Exercise.



A - men. Hal - le - lu - jah, Hal-le-lu - jah, Hal-le-lu-jah, Hal-le-lu - jah, A - - - - men. Hal-le- A - - - - men.

- lu-jah, Hal-le - lu - jah, Hal - le lu - jah, Hal-le - lu-jah, Halle - lu-jah, A - - - - men. Hal-le-lu-jah, A - - - - men.

106. Scale in F# Minor.

Counterpoint.

Subject.

107. Chord-tone Exercise.

108. Canon. Two in One.

108. Canon. Two in One.

First system: Two staves. Dynamics: CRES., mf, DIM.

Second system: Two staves. Dynamics: mp, DIM., 1, 2, DIM., 1, 2, DIM., DIM.

109. Scale in E.

109. Scale in E.

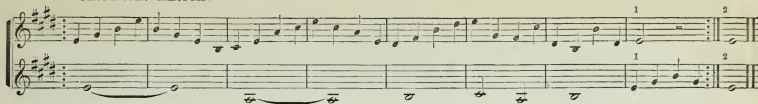
Counterpoint.

Subject.

First system: Two staves. Dynamics: Counterpoint, Subject.

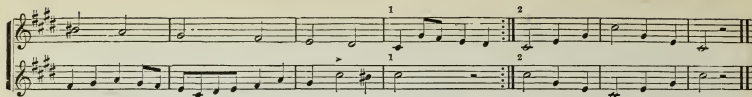
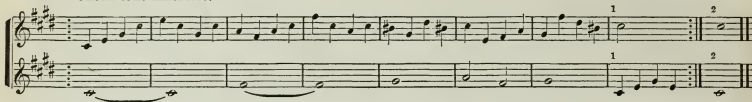
Second system: Two staves. Dynamics: 1, 2, 1, 2.

110. Chord-tone Exercise.



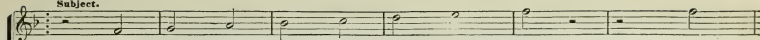
111. Canon. Two in One.

112. Scale in C \sharp Minor.

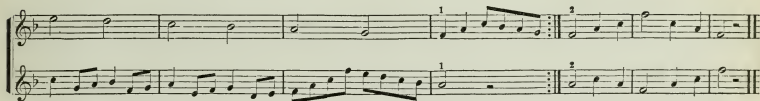
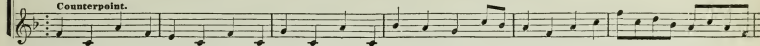
**113. Chord-tone Exercise.****114. Canon. Two in One.**

115. Scale in F.

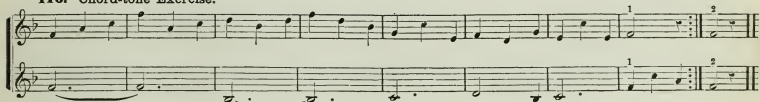
Subject.



Counterpoint.



116. Chord-tone Exercise.



117. Canon. Two in One.



CRES. *mf* CRES. CRES.

118. Scale in D Minor.

Counterpoint.

Subject.

119. Chord-tone Exercise.

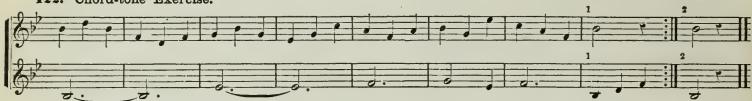
120. Canon. Two in One.

121. Scale in Bb.

Counterpoint.



122. Chord-tone Exercise.



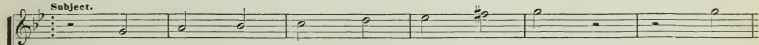
123. Canon. Two in One.



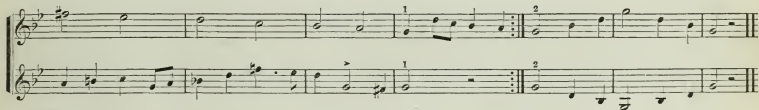


124. Scale in G Minor.

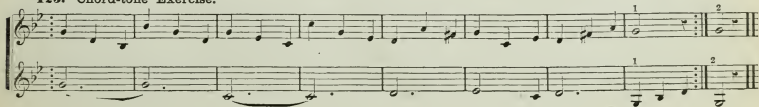
Subject.



Counterpoint.



125. Chord-tone Exercise.



126. Canon. Two in One.

mp CRES. DIM. p CRES.

mp CRES. DIM. p

m DIM. DIM.

CRES. m DIM.

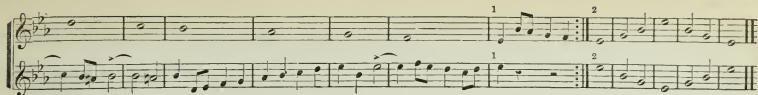
mf DIM. CODA. DIM.

mf DIM. DIM.

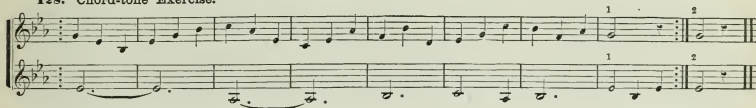
127. Scale in E \flat .

Subject.

Counterpoint.



128. Chord-tone Exercise.



129. Canon. Two in One.

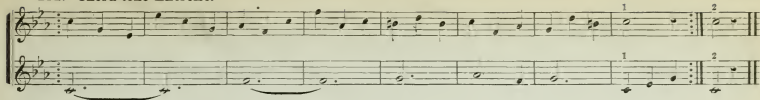


Two staves of music in C minor. The first staff contains six measures of eighth-note runs with dynamics: CRES., DIM., CRES., *f*, DIM., CRES. The second staff contains six measures with dynamics: CRES., CRES., DIM., CRES., *f*, DIM. The third staff begins with a CRES. marking, followed by a first ending (1) and a second ending (2) marked with a fermata. The fourth staff continues with CRES., *mp*, DIM., CRES., and DIM. The piece concludes with a final DIM. marking.

130. Scale in C Minor.

Two staves of music for a C minor scale exercise. The first staff is labeled "Counterpoint." and the second staff is labeled "Subject." Both staves show the scale ascending and descending, with first and second endings marked with numbers 1 and 2. The key signature has two flats (Bb and Eb).

131. Chord-tone Exercise.



132. Canon. Two in One.

103. Scale in A \flat .

Counterpoint.*

Subject.

Musical score for exercise 103, Scale in A \flat . The score is written for two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B \flat and E \flat). The first system shows the scale and counterpoint. The second system continues the scale and counterpoint, ending with first and second endings marked with repeat signs and numbers 1 and 2.

137. Chord-tone Exercise.

Musical score for exercise 137, Chord-tone Exercise. The score is written for two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B \flat and E \flat). The first system shows a sequence of chords and a counterpoint. The second system continues the exercise, ending with first and second endings marked with repeat signs and numbers 1 and 2.

138. Canon. Two in One.

Musical score for exercise 138, Canon. Two in One. The score is written for two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B \flat and E \flat). The first system shows a canon and a counterpoint. The second system continues the canon and counterpoint, ending with first and second endings marked with repeat signs and numbers 1 and 2. Dynamics include *p*, CRESC., *mf*, DIM., and *m*.

* See a subject also in the counterpoint in this scale.

Musical score for two staves, measures 1-16. The key signature has two flats (B-flat and E-flat). The first staff has a treble clef and the second has a bass clef. The music features various dynamics including *m*, *p*, *CRES.*, and *DIM.*.

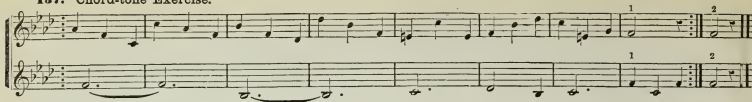
136. Scale in F Minor.

Subject.

Musical score for two staves, measures 1-8. The key signature has two flats (B-flat and E-flat). The first staff is labeled "Subject" and the second is labeled "Counterpoint."

Musical score for two staves, measures 9-16. The key signature has two flats (B-flat and E-flat). The first staff has a treble clef and the second has a bass clef. The music features various dynamics including 1 and 2.

137. Chord-tone Exercise.



138. Canon. Two in One.

Change parts at repeating.

1st time.

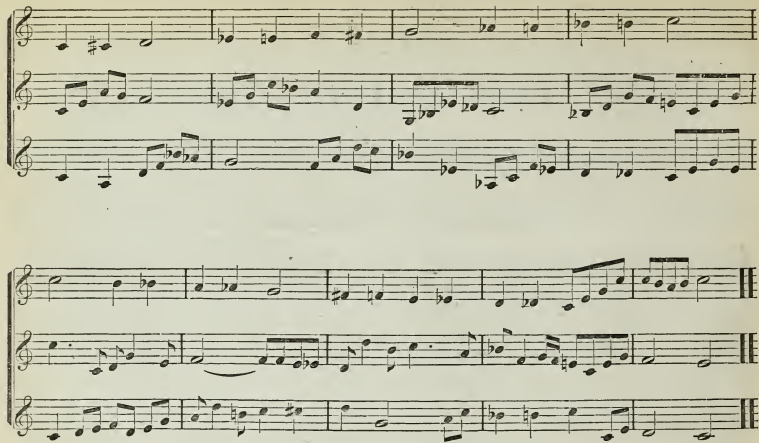
Change parts at repeating. 2nd time.

..... we haste a - way, we come, we haste a - way, we haste a - way, we haste a - way.

..... we haste a - way, we come,..... we haste a - way, we haste a - way, we haste a - way.

..... with - out de - lay, O come,..... with - out de - lay, with - out de - lay, with - out de - lay.

12 140. Chromatic Scale. In three parts.



C Æ C I L I A .

EVENING, AND MORNING AND NOON.

Andante.
p sempre.

1. Eve - ning, and morn - ing and noon, will I cry a - loud, To Thee who dost hear when

2. Prais - es and hon - or and thanks to our God a - bove, Great Rock of our strength, pure

3. Teach me to walk in the way of Thy sa - cred will, Oh! guide Thou my steps, and

mor - tals in prayer are bowed, Thou mer - ci - ful Fath - er, who lov - est the meek, Wilt

Fount - ain of heav'n - ly love, Oh! Ho - ly Re - deem - er, who hear - est the poor, My
I will thy law ful - fill, Thou, con - stant - ly guard - ing thy flock from the foe, Dost

hear when I call, and grant all that I seek,..... grant all that I seek.

heart humbly offers the whole of its store, My heart humbly of - fers the whole of its store.
lead to green pastures where still wa - ters flow, Dost lead to green pas - tures, where still wa - ters flow.

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) in a three-part setting. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The music is characterized by flowing, melodic lines with various ornaments such as slurs, ties, and dynamic markings like *f* (forte) and *fz* (forzando). The lyrics are printed below the staves, with some words appearing on two lines to accommodate the musical phrasing. The piece concludes with a final cadence on a whole note.

THE LILY. Terzettino.

HENRY C. TIMM. 45

Allegretto grazioso.

SOPRANO 1^{mo}. *p*

SOPRANO 2^{do}.

ALTO.

Spirit of the lake-let, Gem of the bow-er; Spir-it of

Spirit of the lake-let Gem of the bow-er; &c.

beau-ty, Love-li-est flow-er, Hid-ing in for-est, Shelter'd in glade, &c.

Spir-it of beau-ty, Love-li-est flow-er, Hid-ing in for-est and glade,... Mod-est-ly call-ing Dark..

Mod-est-ly call-ing

THE LILY. Continued.

DOLCE.

..... leaves to shade. Pure vir-gin lil-y Round youth's brow glow-ing, In the gay chap-let Mod-est-ly

Dark leaves to shade, &c.

DOLCE.

throw-ing, Pu-ri-ty dwell-eth, Where ye en-twine,..... Emblem its beauty Spot-less as thine.

pp *pp* *PED.* *f*

PED. *

THE LILY. Concluded.

47

Bright is thy em - blem, Beau - ti - ful

Fade then, thou fair one, Loved of the bow - er, Bright is thy em - blem,

Fade then, thou fair one, Loved of the bow - er, &c,

flow - er, Pu - ri - ty cir - cles, O'er thee its light, Close then the pet - als Love - ly and bright.

Beau - ti - ful flow - er, Pu - ri - ty cir - cles, O'er thee its light, Close the pet - als Love - ly and bright.

Close the pet - als Love - ly and bright.

p *pp* *

THE FOREST HOME.

1. There stands a lit - tle low - ly cot, Deep hid with - in a for - est dell, Ah!

2. I see be - tween the wav - ing trees, The rus - tic church with gleam - ing spire, And

1. There stands a lit - tle low - ly cot With - in a for - est dell, with - in a dell,
 2. I see be - tween the wav - ing trees, The rus - tic church with gleam - ing, gleam - ing spire,

would it were my hap - py lot In that sweet for - est home to dwell; Up -

hear up - on the ev' - ning breeze The voi - ces of the vil - lage choir, Oh!

Ah! would it were my hap - py lot In that sweet home to dwell, In that sweet home to
 And hear up - on the ev' - ning breeze, I hear up - on the breeze The voi - ces of the

. on the roof a gen - tle dove In sun - light bathes her snow - y breast, She
 leave the ci - ty's bu - sy throng, Its cares, its strife, its wea - ry noise, And
 dwell; Up - on the roof a gen - tle dove In sun - light bathes her breast, etc.
 choir. Oh! leave the ci - ty's bu - sy throng, And come and dwell the woods a-

dolce. cres.
 tells a tale of peace and love, And woos the wea - ry heart to rest, And woos the wea - ry heart to rest, And
 come and dwell the woods a - mong, 'Mid na - ture's pure and sim - ple joys, 'Mid na - ture's pure and sim - ple joys, 'Mid
 mon^o. etc. cres.

woos the wea-ry heart to rest. Ah! would it were my hap - py lot In that sweet
na-ture's pure and sim-ple joys. Oh! leave the ci - ty's bu - sy throng, And come and

Ah! would it were my hap-py lot In that sweet for-est home to dwell, Ah! would it were my hap-py
Oh! leave the ci - ty's bu - sy throng, Its cares, its strife, its wea - ry noise, And come and dwell, And come and

Cres. *dim.* *Rall.*
for - est home to dwell, In that sweet for - est home to dwell, In that sweet for - est home to dwell.
Rall.
dwell the woods a-mong, 'Mid nature's pure and sim-ple joys. 'Mid na-ture's joys. *Rall.* 'mid na-ture's joys.

lot In that sweet for-est home to dwell, In that home to dwell,
dwell the woods a-mong, 'Mid na-ture's pure and sim-ple joys,

In that sweet for-est home to dwell.
'Mid nature's pure and sim-ple joys.

A LIGHT HEART AND A CHEERFUL MIND.

51

ALLEGRO MODERATO.

SOPRANO 1mo.

H. A. WOLLENHAUPT.

1. A light heart and a cheer-ful mind, Are pri-zes worth pos-sess-ing: Con-
2. A pleasant glance or joy-ous song May strengthen, some chance hour, A
3. Lift up the fal-len and oppressed, And let each youth and maiden, With
4. Dread not the com-mon ills of life; And naught but Er-ror fear-ing, Let

SOPRANO 2do.

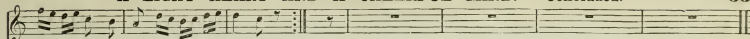
tentment is a vir-tue rare, And Joy, a heav'n-ly bless-ing. Then laugh aloud! Each passing cloud Shows us its sil-ver
faint-ing mor-tal in the throng With nev-er - ceas-ing pow-er. So nev-er scorn the hum-bly born, But rath-er come the
will-ing hand and heart, relieve The wea-ry, hea-vy-la-den.—So while we sail, no threat'ning gale, On Life's tem-pestuous
each one help his fel-low-man,—Be each, his bro-ther cheer-ing. Then laugh aloud! Each passing cloud Shows us its sil-ver

A LIGHT HEART AND A CHEERFUL MIND. Continued.

The musical score is written for voice and piano. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano part includes dynamic markings: *f*, *sf*, and *p*.

lin-ing:—Take cheer!—Altho' 'tis dark be-low, The sun is o'er us shin-ing. Then laugh a-loud! Each pass-ing clond Shows
 nigh-er; A cheer-ful word, wher-ev-er heard, Will make Love's flame beam higher. So nev-er scorn the hum-bly born, But
 o-cean, Can ev-er shake our hope, nor wake A sin-gle sad e-mo-tion. So while we sail, no threat'ning gale, On
 lin-ing:—Take cheer!—Although 'tis dark be-low, The sun is o'er us shin-ing. Then laugh a-loud! Each pass-ing cloud Shows

us its sil-ver lin-ing:—Take cheer!—Although 'tis dark be-low, The sun is o'er us shin-ing. Take cheer!—Although 'tis
 rath-er come the nigh-er; A cheer-ful word, wher-ev-er heard, Will make Love's flame beam higher. A cheer-ful word, wher-
 Life's tem-pestuous o-cean, Can ev-er shake our hope, nor wake A sin-gle sad e-mo-tion. Can ev-er shake our
 us its sil-ver lin-ing:—Take cheer!—Although 'tis dark be-low, The sun is o'er us shin-ing. Take cheer!—Although 'tis



dark be - low, The sun is o'er us shin-ing.
 - ever heard, Will make Love's flame beam higher.
 hope, nor wake A sin - gle sad e - mo - tion.
 dark be - low, The sun is o'er us shin-ing.



AFTER 4TH VERSE.

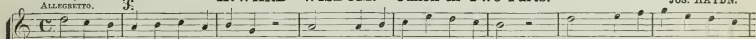


Words by SCHILLER.

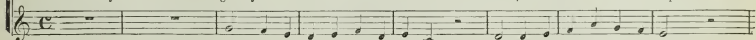
ALLEGRETTO.

INWARD WISDOM. Canon in Two Parts.

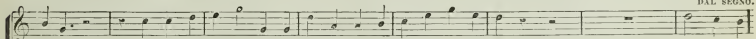
JOS. HAYDN.



That on - ly lift - eth man to glo - ry— And Heav'n would have him un - der - stand, And in his deep heart hide the



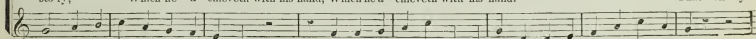
That on - ly lift - eth man to glo - ry— And Heaven would have him un - der - stand,



sto - ry,— Which he a - chieveth with his hand, Which he a - chieveth with his hand.

DAL SEGNO.

That on - ly



And in his deep heart hide the sto - ry,— Which he a - chieveth with his hand, Which he a - chieveth with his hand.

Allegretto.

1. Cold Win - ter re - treat-ing, Has van - ished a - way,— And Na - ture is greet-ing The com - ing of
 2. The blithe bees are humming, Their joy through the day, To wel - come the com-ing Of sweet, mer-ry

1. Cold Win ter re - treat-ing, Has van - ished a - way,— And Na - ture is greet-ing The
 3. The prim - rose per - fum-ing The air with its smell, The vi - o - lets bloom-ing O'er hill - top and
 4. All Na - ture is ring-ing, De - light - ed and gay:— Then join in the sing-ing, And wel - come sweet

pp sempre.

May..... Through - out the green wood - lands the song - sters sing The prais - es of May, and the
 May..... They tell in their glad - ness that May is here, The sweet - est and fair - est of

com - ing of May.
 dell,..... The bud - dings of hy - a - cinths, fresh with dews, Are ev - er pro - claim - ing the
 May,..... Sweet May, mer-ry May, thou art wel - come here, The sweet - est and fair - est of

MAY SONG. Concluded.

55

f

joys of Spring. Throughout the green wood-lands the song - sters sing The prais - es of May, and the
all the year. They tell in their glad - ness that May is here The sweet - est and fair - est of

joy - ous news. The bud - dings of hy - a - cinths, fresh with dew, Are ev - er pro - claim - ing the
all the year. Sweet May, mer - ry May, thou art wel - come here, The sweet - est and fair - est of

f

joys of Spring, The prais - es of May, and the joys of the Spring.
all the year, The sweet - est and fair - est of the year.

joy - ous news, Are ev - er pro - claim - ing the joy - ous news.
all the year, The sweet - est and fair - est of all the year.

OH! THAT MEN WOULD CONFESS THE LORD!

p *5/8*

1. Oh! would that men— men in their blind - ness,— Oh! that men would con - fess the Lord,

2. He guides their steps,— Their sad con - di - tion He be - holds from His throne a - bove.

Fine.

For He is good,— Great is His kind - ness To those who will trust in His word. When in sor - row,

He free - ly grants each meek pe - ti - tion And shows them His won - der - ful love. Oh! that sin - ful

D. C. al Fine. pp CODA to each Verse. ppp

men will sigh, God will ev er hear their cry. To those who seek Him trust-ing in His word.

men would sing Prais-es to their Heav'n-ly King. Grants each pe-ti-tion show-ing them His love.

The musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The first staff has a 'D. C. al Fine. pp CODA to each Verse. ppp' marking above it. The lyrics are written below the staves.

ANDANTE.

WARNING. Canon in three Parts.*

J. HAYDN.

The loft-ier joy, the deep-er fear, The loft-ier joy, the deep-er fear.

The loft-ier joy, the deep-er fear, The loft-ier joy, the deep-er fear.

The loft-ier joy, the deep-er fear, The loft-ier joy, the deep-er fear.

The musical score is a canon in three parts, marked 'ANDANTE.' and 'WARNING. Canon in three Parts.*'. It is by J. HAYDN. The score is in 4/4 time and consists of three staves. The first staff is marked with a '1' and the second with a '2'. The third staff is marked with a '3'. The lyrics are written below the staves.

* This Canon is peculiar ; it may be sung backward or forward—one side up, or the other side up—or by holding up the paper to the light and reading from the back of it.

p SS

Glad - ly we wel - come thy re - turn Un - to our hills and mountains, - In for - eign coun - tries thou didst yearn To

Glad - ly we wel - come thy re - turn Un - to our hills and mountains, - In for - eign coun - tries thou didst yearn To

see our rills and fount - ains. At thy re - turn, with joy - ful glee, Glad e - choes now are

see our rills and fount - ains. At thy re - turn, with joy - ful glee, Glad e - choes now are

con Sva.

SS FINE. f

ring-ing, From troops of maid-ens, mer-ri-ly, Sweet songs and an-thems sing-ing. Welcome, oh! wel-come

ring-ing, From troops of maid-ens, mer-ri-ly, Sweet songs and an-thems sing-ing, Welcome, oh! wel-come

con Sva

Detailed description: This block contains the first system of a musical score. It features three staves: a vocal melody in treble clef with a key signature of one sharp (F#), a second vocal melody in treble clef, and a bass line in bass clef. The music is in 4/4 time. The first staff has a double bar line followed by the instruction 'SS FINE. f'. The lyrics are written below the staves. The second staff continues the melody and lyrics. The bass line consists of chords and single notes. The system ends with a double bar line and the instruction 'con Sva'.

to thy home, In thy dear na-tive land so-journ-ing, Thou a-way, no more, shalt roam!

to thy home, In thy dear na-tive land so-journ-ing, Thou a-way, no more, shalt roam!

Detailed description: This block contains the second system of the musical score. It continues the three-staff format from the first system. The vocal melodies and bass line continue with the same lyrics. The system ends with a double bar line.

THE RETURN. Continued.

D. C. S to S and then go to Trio. *p* TRIO.

Glad-ly we greet thee, home re-turn-ing. In these fa-mil-iar pla-ces, By homely pleas-ures blest,

Glad-ly we greet thee, home re-turn-ing. In these fa-mil-iar pla-ces, By homely pleas-ures blest,

D. C. S al Fine. *ff* CODA.

A-mong kind hearts and fa-ces, Be once a-gain at rest. Wel--come, wel--come

A-mong kind hearts and fa-ces, Be once a-gain at rest. Wel--come, wel--come

to thy home, From its blest joys no more to

to thy home,— From its blest joys no more to

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the second two staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some markings above the staves, possibly indicating fingerings or breath marks.

roam, Oh! wel - come, wel - come to thy home, From its blest joys no more to roam.....

roam, Oh! wel - come, wel - come to thy home, From its blest joys no more to roam.....

The second system of the musical score also consists of three staves in the same key signature and time signature as the first system. The lyrics are written below the staves, with the first line corresponding to the first two staves and the second line corresponding to the second two staves. The music continues with similar note values and rests. The system ends with a double bar line. There are some markings above the staves, possibly indicating fingerings or breath marks.

1. Un - der the red - dening blos - soms, Slum - bers soft, slum - bers soft, dear bird - ling

2. Sweet to us was thy sing - ing, Un - to thee, un - to thee clung close our

3. Blushed, as thou sang'st, the ro - ses, Bloom - ing - ly, bloom - ing - ly glad woke the

keep! Un - der the red - dening blos - soms, We hide thee sad - ly, sad ly in sleep. Un - der the

love, Throat with clear mu - sic ring - ing, Ah, couldst thou full of mock - e - ry prove? Sweet to us

May, Hands full of droop - ing dai - sies Must deck thy life - less beau - ty to - day. Un - der the

red - dening blo - somes, Slum - bers soft, slum - bers soft, dear bird - ling keep
 was thy sing - ing, Un - to thee, un - to thee clung close our love.
 red - dening blo - somes, Slum - bers soft, slum - bers soft, dear bird - ling keep.

Fin Allegretto.

IT IS WELL WE SHOULD BE GAY.

S. L.

1. It is well we should be gay,..... Youth is cheer - ful as the day ;..... While life
 2. Si - lence is but cold and sad,..... Mu - sic is for ev - er glad ;..... Let us

Cresc.

smiles we too should smile,.. Lov-ing, trust-ing, all the while; Look-ing for a bright to mor-row, Look-ing
then go hand in hand... Youth and Mu-sic, through the Land; Look-ing for a bright to mor-row, Look-ing

for a bright to mor-row, Let us sing, Let us sing, Let us sing a-way all sor-row.
for a bright to mor-row, Let us sing, Let us sing, Let us sing a-way all sor-row.

f *f*

Haste ye to join our mer - ry dan - ces, Music shall guide each hap - py

Haste ye to join our mer - ry dan - ces, Music shall guide each hap - py

girl, Dance we to please our youth-ful fan - cies, Singing the notes to which we whirl, — whirl,

girl, Dance we to please our youth-ful fan - cies, Singing the notes to which we whirl, — whirl.

1st 2d

fz *f* *p*

La la la la la la la la la la la la la la la la. In cho-rus, gai-ly, let us

In cho-rus, gai - ly, let us sing, And swiftly twirl the graceful ring, la la la la la la la

ff

sing, And swiftly twirl the grace-ful ring, In cho-rus, gai-ly, let us sing, And swiftly twirl the graceful

la la la la la la la la la la. In cho-rus, gai-ly, let us sing, And swiftly twirl the graceful

DANCING SONG. Concluded.

67

pp *cresc.* *f* *sempre ff*

ring. O'er vel-vet grass and springing daisies, With a-zure can-o-py on high, We dance, and in the dan-ce's

ring. We dance, we sing, We gai-ly dance and sing. We dance, and in the dan-ce's

f *sempre ff*

ma-zes, Each voice.... joins in the sym-pho-ny, Each voice joins in the sym-pho-ny, Oh dance, oh sing!....

ma-zes, Each voice.... joins in the sym-pho-ny, Each voice joins in the sym-pho-ny, Oh dance, oh sing!....

THE WARBLER OF THE FOREST.

Vivace con Spirito.

From JULES BENEDICT.

1. War - bler, so joy - ous - ly sing - ing, sing - ing, sing - ing, Glad - 'ning the for - est's dim

2. War - bler, what know'st thou of sor - row, sor - row, sor - row? Still thy gay car - ols pro -

3. War - bler, so joy - ous - ly sing - ing, sing - ing, sing - ing, Glad - 'ning the for - est's dim

shade ; Round thee bright blos - soms are spring - - - ing, Know'st thou how soon they will

long ; Sing thou to - day for to - mor - - - row, Win - ter shall end thy glad

shade ; Round thee bright blos - soms are spring - - - ing,

fade?..... Hap - py bird, blithe and gay, Flut - ter and sing a - way, Hap - py bird, blithe and gay,
 song..... Hap - py bird, blithe and gay, Flut - ter and sing a - way, Hap - py bird, blithe and gay,
 Know'st thou how soon they'll fade? Hap - py bird, blithe and gay, Flut - ter and sing a - way, Hap - py bird, blithe and gay,

Flut - ter and sing a - way, Sing, Flutter and sing a - way, Sing a - way.
 Flut - ter and sing a - way, Sing, Flutter and sing a way, Sing a - way.
 Flut - ter and sing a - way, Flut ter and sing a - way,..... Sing a - way.

THE BUTTERFLY CHASE.

S Allegro assai. *fz* *p* *f* *f*

Hasten! for the game is fly - ing, Chase the gold-en but-ter - flies, Hasten there! the rogues are try - ing To
legg.

Hasten! for the game is fly - ing, Chase the gold-en but-ter - flies, Hasten there! the rogues are try - ing To
legg.

ff

flut-ter up to the skies. La a la la la la la la la la la la la

ff

flut-ter up to the skies. La la la la la la la la la la la la la

ff

La la la la la la la la la la la la la la.

La la la la la la la la la la la la la la.

ff *sempre.*

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes, with lyrics 'La la la la la la la la la la la la la la.' below it. The middle staff is also a treble clef with the same key signature and time signature, containing a similar melody with lyrics 'La la la la la la la la la la la la la la.' below it. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with lyrics '*ff* *sempre.*' below it. The system ends with a double bar line.

ff Chas - ing as it flies. Chas - ing, Chas - ing, Chas - ing as it flies. 1st time.

Chas - ing as it flies. Chas - ing, Chas - ing, Chas - ing as it flies.

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with lyrics 'Chas - ing as it flies. Chas - ing, Chas - ing, Chas - ing as it flies. 1st time.' below it. The middle staff is also a treble clef with the same key signature and time signature, containing a similar melody with lyrics 'Chas - ing as it flies. Chas - ing, Chas - ing, Chas - ing as it flies.' below it. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with lyrics 'Chas - ing as it flies. Chas - ing, Chas - ing, Chas - ing as it flies.' below it. The system ends with a double bar line.

2d time.

flies. Chasing, chas-ing the gay but - ter - flies. Chas - ing as it flies. Fine.

flies. Chasing, chas-ing the gay but - ter - flies. Chas - ing as it flies. Fine.

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with chords. The music is in 2/4 time and features various musical notations including accents, slurs, and dynamic markings like 'pp'.

pp

1. Soft - ly! on some plant re - pos - - - - - ing,
2. Hast - en! lest the zeph - yrs, blow - - - - - ing,

Soft - ly! on some plant re - pos - ing,
Hast - en! lest the zeph - yrs blow - ing,

Sempre.

This system continues the musical piece. It features two vocal parts (1 and 2) and a piano accompaniment. The lyrics are repeated. The bottom staff has a 'Sempre.' marking. The music includes various musical notations such as slurs, accents, and dynamic markings.

THE BUTTERFLY CHASE. Concluded.

73

p *sf* *>*

Sip - ping hon - ey from the flow'rs, Or on beds of ros - es doz - ing, While their wings are open - ing,
May dis - turb them in their rest. Gent - ly - lest the rogues be knowing, What we seek, and so be

D. C. al *f* to fine after each verse.
2d time.

clos - ing, We shall see the rogues re - pos - ing, Spend - ing thus their i - dle hours. hours.
go - ing, Wait - ing not for their un - do - ing, Float - ing safe - ly to the west. west.

Oh! God, who art pro - vid - - ing, For those, in Thee con - fid - - ing, Let us, with Thee a - bid - ing, Find

Oh! God, who art pro - vid - - ing, For those, in Thee con - fid - - ing, Let us, with Thee a - bid - ing, Find

p

The first system of the musical score is written for three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is in a slow, religious tempo. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. A piano (*p*) dynamic marking is placed above the first measure of the bottom staff.

sweet re - pose and peace, Though ev - er dis - - o - bey - ing, We come to Thee, sur - vey - ing The

sweet re - pose and peace, Though ev - er dis - o - bey - - ing, We come to Thee, sur - vey - ing The

The second system of the musical score continues the composition. It follows the same three-staff format (two treble, one bass) with a B-flat key signature and 4/4 time signature. The lyrics continue across the staves. The bottom staff features more complex harmonic textures, including chords and moving lines, particularly in the later measures.

love, which Thou dis - play - ing Hast off'r - ed in Thy grace. Though ev - er dis - o bey - ing, Still we come sur -

love, which Thou dis - play - ing Hast off'r - ed in Thy grace. Though ev - er dis - o bey - ing, Still we come sur -

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the top staff. The first staff ends with a double bar line.

- vey - ing The love, which thou dis - play - ing Hast..... off'r - ed in Thy grace.

- vey - ing The love, which thou dis - play - ing Hast..... off'r - ed in Thy grace.

The second system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the top staff. The second staff ends with a double bar line.

LET US SAY FAREWELL.

1. Let us say fare - well once more, Ere we seek by hill or shore,— Till the
 2. As the joy - ous stream that glides Down its na - tive moun - tain sides, Ere the

3. As the riv - ers, wind - ing on, Hear the o - cean's sol - emn tone, And o -
 4. We are one in pur - pose strong, One in strife a - gainst the Wrong, One in

Sum - mer time is o'er, Cool re - treat, Cool re - treat, Part - ing ev - er hath its pain, Some whose
 plain is reached di - vides, So we part, So we part, Though the wa - ters sev - ered be, All to

- be? that voice a - lone, Un - be - guiled, Un - be - guiled, So what - ev - er may be fall, One great
 Truth's e - ter - nal song, That shall rise, That shall rise, 'Till the dis - cords that re - main, Van - ish

LET US SAY FAREWELL. Concluded.

77

voic - es swell our strain, Will not join the song a - gain, When we meet, When we meet.
 seek one might - y sea On - ward flow, and so will we, One at heart, One at heart.

Fu - ture waits us all, And we hear one Fa - ther call Through the wild, Through the wild.
 in the glad re - frain, And we sing a per - fect strain In the skies, In the skies.

pp rall.

Andante.

WHEN THE SHADOWS FALLING.

S. L.

1. When the shadows fall - ing, fall - ing, Make the dis - tant moun - tains dim, Twi - light voic - es call - ing,
 2. Now the sunlight fad - ing, fad - ing, Leaves our hearts all lone and still; Yet one mournful tone per -

3. Let us give one tear - drop on - ly, Let us breathe one fare - well low Forth a - mid the sha - dows

WHEN THE SHADOWS FALLING. Concluded.

call - ing, Fill the si - lence like a hymn. Oh! the morn - ing bright and cheer - ful! Backward in the
 vad - ing Doth the gath - 'ring dark - ness fill. 'Tis the voice of mem - 'ry— list - en! Thro' the soul's dim

lone - ly To the morn - ing's du - ty go. And when death's dark shades are fall - ing On the task of

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of two flats. The music is in 4/4 time and ends with a double bar line.

past it lies; On - ly eve - ning, vague and tear - ful, To the soft - ened call re - plies.
 cham - bers float Words that make our sad eyes glis - ten, With a tear for ev - ery note.

life com - plete, May we hear God's an - gels call - ing, And in His bright man - sion meet.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of two flats. The music is in 4/4 time and ends with a double bar line.

Oh! God a - bove, we are ready to per - ish, Oh! save the grass of the plain, - All Is - rael's

Oh! God a - bove, we are ready to per - ish, Oh! save the grass of the plain, All Is - rael's

flocks, keep and cher - ish, Pre - serve our crops - save our grain. Oh! God who didst lead me from

flocks, keep and cher - ish, Pre - serve our crops - save our grain.

pris - on, Glad - ly I praise thee for thy care,— Sweet hopes in my bos - om have ris - en, From my

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It contains two measures of music with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs) with a grand brace on the left. It features chords and moving lines in both hands, with some notes beamed together.

breast they drive my des - pair. Thou God, for my kin - dred pro - vid - ing, In mer - cy with-held - est the

This musical system continues the piece with a vocal line and piano accompaniment. The vocal line has two measures of music with lyrics. The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the same instrumental texture as the first system.

PRAYER OF JOSEPH. Concluded.

81

rain, Their feet, thou wert ten - der - ly guid - ing, In joy I wel - come them a - gain. — Their

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

feet, thou wert ten - der - ly guid - ing, In joy I wel - come them a - gain.

The second system of the musical score also consists of three staves. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line. Below the piano staves, the text "D. C. Fine." is written, indicating the end of the piece.

Allegretto.

p

Staccato e sempre.

Mer - ry Child-hood ! Spring of Life, Free from care or vex-ing strife, Time of joy and ec - sta - sy, Mer - ri -

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody of eighth and sixteenth notes. The middle staff is also a treble clef with the same key signature, containing a harmonic accompaniment of chords and eighth notes. The bottom staff is a bass clef with the same key signature, containing a bass line with eighth notes and rests. The lyrics are written below the middle staff.

ly we sing of thee. Songs of girls, and shouts of boys, Hap - py with their sports and toys, Car - ol -

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of three staves (treble, treble, and bass clefs) with the same key signature. The lyrics continue below the middle staff. The piece concludes with a final chord in the treble staff and a final note in the bass staff.

CHILDHOOD. Continued.

83

ritenuto,

a tempo.

- ing with might and main, Are the mu - sic of thy train. Blest time! blest time! blest

Blest time!..... blest time!..... blest time!.....

time! Blest time of joy and glee! We sing of thee; Blest time! blest time! we sing of thee, We

..... blest time!

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The vocal line is written on a treble clef staff, and the piano accompaniment is written on a bass clef staff. The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'ritenuto' and 'a tempo'.

CHILDHOOD. Continued.

sing of thee, We sing of thee!

1. Through the wear-y
 2. Childhood! thou art

pp *rall.* *pp* *Fine.*

years Of this vale of tears, Child-hood lights the way With a beam-ing ray, Mirrored forth from
fair, As the an-gels are,— Glad-ning ev'-ry hearth With thy sin-less mirth, In thy ten-der

p

eyes Blue as a - zure skies, Or from orbs of light, Black as star - less night.
youth, We dis - cern this truth, — Chris - ti - an - i - ty Finds its type in thee.

p

D. C. al Fine after each verse.

SONG FROM RUY BLAS.

By VICTOR HUGO.

Chorus by MENDELSSOHN.

Allegro.

sempre staccato.

1. Why list - en to the car - ols Which come from ev - 'ry
2. Tho' Spring her fair - est flow - ers Strews o - ver field and

SONG FROM RUY BLAS. Continued.

tree? The voice that sounds the sweet - est, Is that which comes from thee.....
lawn; The fair - est flow - er bloom - ing, Lies in thy heart a - lone.....

Cres. f

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part features a dense texture of chords and moving lines, with a crescendo leading to a forte (f) dynamic.

Though stars may shine in splen - dor, Or clouds their light ob - scure; The stars, all light sur -
The voice, so sweet com - plain - ing, The beam - ing eye that shone; The flow - er, o - dors

p Cres.

This system contains the next two staves of music. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are written below the vocal staff. The piano part features a dense texture of chords and moving lines, with a crescendo leading to a forte (f) dynamic.

First system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: - pass - ing, Are thy bright eyes so pure; The stars, all light sur - pass - ing, Are thy bright eyes so bear - ing, Can be but love a - lone; The flow - er, o - dours bear - ing, Can be but love a - lone. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Second system of the musical score. The vocal line continues with the lyrics: pure..... Are thy bright eyes..... so pure..... lone..... Can be but love..... a - lone...... The piano accompaniment includes dynamic markings: *p* (piano) at the beginning and *cresc.* (crescendo) in the middle. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand, with some passages marked *p* and *cresc.*

SONG FROM RUY BLAS. Concluded.

1st time. 2d time. dim. Can be but love..... a - lone.....

p dim.

Fine.

This musical score is for a song from 'Ruy Blas', concluding on page 88. It features a vocal melody and piano accompaniment in D major (two sharps). The vocal line includes a first and second ending, with lyrics 'Can be but love..... a - lone.....'. The piano part consists of chords and single notes, with a 'p dim.' (piano, diminuendo) instruction. The piece ends with a 'Fine.' marking.

Larghetto.

PRAYER.

89

1. Heav'n-ly Re - deem - er, Thou who hast bought us, Cleanse us from guilt we hum - bly im - plore,

2. Through the green pas - tures con - stant-ly guid - ing Kind, Ho - ly Shep - herd, thy wand'ring sheep,

Bleed - ing and dy - ing, and cover - ed with gore, Lord, Thou hast taught us to love and a - dore.

Thou thy whole flock in thy mer - cy wilt keep;— With Thee a - bi - ding, we nev - er can weep.

Andante.

SOPRANO 1^{mo}. *mf*

NIELS W. GADE.

1. A pal - ace fair and
SOPRANO 2^{do}. 2. fra - grant gar - den

ALTO.

DOL.

P

PED.*

PED.*

large I know, Built where the green waves fall and flow; The roof re - ceives no nest or note Of birds, but ships in
sleeps be - low Where soft, un - faded - ing blossoms blow; At eve and morn through grass - y meads, The wild sea-cow in

CHORUS OF MERMAIDS. Concluded.

91

si - lence float, And dol - phins play, in splen - dor flashing, Thro' columns curved by bil - lowy dash - ing.
safe - ty feeds, And all the storm's dis - as - trous wonder Peals like an or - gan's tune - ful thun - der.

mf

Verse 2. A

p *pp*

TENUTO.

PED. *

Adagio.

SOLO.



An-gels 'mid their heav'nly pleas - ures, Wonder'd at God's sa - cred plan, While they sang in glori - ous
 d. s. open - ed Heaven's por - - tals, With His last ex - pir - ing breath, Granting joy to err - ing

dol. CHORUS.

meas - ures, Of His won-drous love for man, An - gels 'mid their heav'n - ly pleas-ures, Won - der'd
 mor - tals, Giv - ing life in place of death. Christ has open - ed Heav - en's por - tals, With His

at God's sa - cred plan, While they sang in glo - rious meas - ures Of His won - drous love for
last ex - pir - ing breath, Grant - ing joy to er - ring mor - tals, Giv - ing life in place of

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics for the first system. The middle staff is a vocal line in treble clef, also with a key signature of one sharp. The bottom staff is a bass line in bass clef with a key signature of one sharp. The music is written in a common time signature (C).

1st time. 2d time. dim.

man. Christ has death. We were wand'ring but He sought us, Fainting with our load of
death. We were wand'ring, but He sought us, Fainting with our load of grief,

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. It includes a first ending bracket labeled '1st time.' and a second ending bracket labeled '2d time.' followed by a 'dim.' (diminuendo) marking. The middle staff is a vocal line in treble clef with a key signature of one sharp, featuring a 'p' (piano) marking and a 'cres.' (crescendo) marking. The bottom staff is a bass line in bass clef with a key signature of one sharp. The music is written in a common time signature (C).

pp *p* *cres.*

grief, our load of grief; We were dy - ing, but He brought us Po - tent balm of sweet re - lief,

We were dy - ing, but He brought us Po - tent balm of sweet re -

pp

of sweet re - lief, We were wand'ring but He sought us, We were dy - ing, but He

4 times.

- lief, Faint - ing with our load of grief,

brought us Po - tent balm of sweet re - lief.
 4 times.
 Po - tent balm of sweet re - lief.
 Ped.

THE CHAPEL BELLS.

F. HALEVY.

Andantino.

1. The chap - el bells are ring - ing, And wing - ed winds are bring - ing, Dul - cet strains of
 legato.
 2. Ech - oed from hills and mount - ains, Mur - mured from rills and foun - tains, Waft - ed gent - ly
 pp e legato.
 * Continue accompaniment through the four succeeding measures.

har - mo - ny,— Sweet as if an - gels, play - ing On their soft harps, were say - ing, "Here Lord— we
 through the air, Soft - ly the bells are speak - ing, "Hith - er your Ma - ker seek - ing, Here bow your -

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains the melody for the vocal part. The middle staff is also a treble clef with a key signature of one flat, containing a second vocal melody. The bottom staff is a bass clef with a key signature of one flat, containing a bass line. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The music features various note values including eighth and sixteenth notes, and rests.

wor - ship thee." Oh! list, the chap - el, the chap - el bells are ring - ing, Oh! list, their
 cresc. cresc.

selves in prayer." They speak,— oh! list - en,— 'tis ech - oed from the mount - ains, Oh! list, oh!

The second system of the musical score continues the composition. It also consists of three staves with the same instrumental and vocal parts. The lyrics continue, with dynamic markings 'p' (piano) and 'cresc.' (crescendo) appearing above the notes. The musical notation includes slurs and ties, indicating phrasing and continuation across measures. The overall tempo and mood appear to be gentle and reverent.

strains the wing-ed winds are bring-ing, Sweet as if an-gels, play-ing On their soft harps, were

list, 'tis mur-mured from the fount-ains,— The chap-el bells are speak-ing, "Hith-er your Mak-er

p *pp*

Detailed description: This is the first system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and contains the lyrics 'strains the wing-ed winds are bring-ing, Sweet as if an-gels, play-ing On their soft harps, were'. The middle staff is also in treble clef and contains the lyrics 'list, 'tis mur-mured from the fount-ains,— The chap-el bells are speak-ing, "Hith-er your Mak-er'. It features a forte (*f*) dynamic marking above the first measure. The bottom staff is in bass clef and contains the lyrics 'say-ing, "Here Lord, we wor-ship thee. Here Lord, we wor-ship thee, Here Lord, we wor-ship thee."'. It begins with a pianissimo (*pp*) dynamic and includes a 'rall.' (rallentando) marking above the final measures. The system concludes with a double bar line.

say-ing, "Here Lord, we wor-ship thee. Here Lord, we wor-ship thee, Here Lord, we wor-ship thee."

seek-ing, Here bow your-selves in prayer, Here bow your-selves in prayer, Mor-tals, bow down in prayer."

f *rall.*

Detailed description: This is the second system of the musical score. It consists of three staves. The top staff is in treble clef and contains the lyrics 'say-ing, "Here Lord, we wor-ship thee. Here Lord, we wor-ship thee, Here Lord, we wor-ship thee."'. It begins with a forte (*f*) dynamic and includes a 'rall.' (rallentando) marking above the final measures. The middle staff is in treble clef and contains the lyrics 'seek-ing, Here bow your-selves in prayer, Here bow your-selves in prayer, Mor-tals, bow down in prayer."'. The bottom staff is in bass clef and contains the lyrics 'seek-ing, Here bow your-selves in prayer, Here bow your-selves in prayer, Mor-tals, bow down in prayer."'. The system concludes with a double bar line.

SONG TO THE MORNING.

H. MARSCHNER.

1. In beau - ty and joy - ful - ness quiv - ers the earth Touched gen - tly by kiss - es of morn - ing— While
 2. From blos - som and bloom thro' the clear sum - mer air, The o - dors float daint - i - ly o'er us,— And

sor - rows that found in the shad - ows their birth, All van - ish be - fore the sweet dawn - ing, With pearls and with diamonds the
 soft throated warblers, un - troub - led by care, Pour forth a full ju - bi - lant cho - rus,— Let hearts in whose throbbing life

mead - ows are bright, And na - ture is tremb - ling in dreams of de - light,— With pearls and with dia - monds the
 beats not in vain, In har - mo - ny e - cho the heav - en - ly strain, Let hearts in whose throb - bing life

SONG OF THE MORNING. Concluded.

99

f

mead - ows are bright And na - ture is tremb - ling, and na - ture is tremb - ling in dreams of de - light.
beats not in vain, In har - mo - ny e - cho, in har - mo - ny e - cho the heav - en - ly - strain.

Words by SCHILLER.
Allegretto.

FLIGHT OF TIME. Canon in Two Parts.

Music by J. HAYDN.

Can nought of pit - e - ous en - treat - ing Stay thy swift cur - rent, gol - den, gol - den day? Ah
Can nought of pit - e - ous en - treat - ing Stay thy swift cur - rent, gol - den, gol - den day?

vain - est long - ing! fall - ing, fleet - ing, For - ev - er - more, for - ev - er - more thou flow'st a - way. Can nought of
Ah vain - est long - ing! fall - ing, fleet - ing, For - ev - er - more, for - ev - er more thou flow'st a - way. Can

SONG OF THE DAWN.

Fair Au-ro - ra, clear and bright, Clad in beams of ro-seate light! Harbinger thou art of mirth,

Chas - ing, chasing dark - ness from the earth. All the song - sters of the morn - ing,

an in-nu-mer-a-ble throng, At the first gleams of the dawn-ing, Hail thy com-ing with a song.

This system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The middle staff is a vocal line in treble clef with the same key signature. The bottom staff is a piano accompaniment line in bass clef with the same key signature. The lyrics are written below the middle staff.

So the reap - er lea - ward wend - ing, To his field of

This system also consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The middle staff is a vocal line in treble clef with the same key signature. The bottom staff is a piano accompaniment line in bass clef with the same key signature. The lyrics are written below the middle staff.

ripe - ned corn With its gold - en treasures bend - ing, Greet thy com - ing, ro - sy Morn!

ripe - ned corn With its gold - en treasures bend - ing, Greet thy com - ing, ro - sy Morn!

Fair Au-ro - ra, clear and bright, Clad in beams of

Fair Au-ro - ra, clear and bright, Clad in beams of

The musical score is written for three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are written below the vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

poco ritard.

roseate light! Har-bin-ger thou art of mirth, Chas-ing, Chas-ing, Chasing darkness from the

roseate light! Har-bin-ger thou art of mirth, Chas-ing, Chas-ing, Chasing darkness from the

roseate light! Har-bin-ger thou art of mirth, Chas-ing, Chas-ing, Chasing darkness from the

a Tempo.

earth. All the songsters of the morning, an in-nu-mer-a-ble throng, At the first gleams of the

earth. All the songsters of the morning, an in-nu-mer-a-ble throng, At the first gleams of the

earth. All the songsters of the morning, an in-nu-mer-a-ble throng, At the first gleams of the

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with eighth and sixteenth notes. The middle staff is also a treble clef with the same key signature, containing a similar melodic line. The bottom staff is a bass clef with the same key signature, providing a harmonic accompaniment with chords and moving lines. The lyrics are written below the middle staff.

dawning, Hail thy com-ing with a song, So the reap-er, lea-ward wend-ing, To his field of ripened

The second system of the musical score also consists of three staves, continuing the melody and accompaniment from the first system. The notation and key signature remain consistent. The lyrics continue below the middle staff.

corn, With its gol-den tresaures bend-ing, Greet's thy com-ing, ro-sy Morn! Har-bin-ger thou art of

mirth, Chas - ing dark - ness from the earth, Chas-ing dark - - - ness

mirth, Chas - ing dark - ness from the earth, Chas-ing dark - - - ness

from the earth!

from the earth!

Allegro. *f*

p

1. Dark comes the storm, The tor - rents pour, — Light - nings a - larm, And
 2. Mourn - ful, the blast Re - peats the strain, While fall - ing fast, Still

p

thun - ders roar. 'Tis sad the fall - ing rain Should in - jure all the ripe cut
 drives the rain; The Storm - Fiend with his wail, Still hast - ens o - ver hill and

'Tis
 The

THE STORM. Continued.

grain.
dale.

'Tis sad the fall - ing rain Should in - jure
The Storm - Fiend with his wail, Still hast - ens

sad the fall - ing rain Should in - jure all the ripe cut grain.
Storm - Fiend with his wail, Still hast - ens o - ver hill and dale.

all the ripe cut grain. On - ward it dash - es, O'er hill, o'er dale,
o - ver hill and dale. For - ests are bend - ing Be - fore his wrath ;

THE STORM. Continued.

1st time.

Shat-'ring it crash-es; - Pit-i-less gale! The Storm--Fiend shrieks his
Bow to him, send-ing Hav-oc and (p. 109.)

f *p*

wail. Winds rush-ing past Bring up his train.

f D.C.

THE STORM. Concluded.

109

2d time.

death. While the Fiend's thund'ring car Rolls on, with light - nings to his war,

This musical system consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a vocal line in G major. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

p dim.

pp

Fierce to the fight, Shroud - ed with night.

This musical system consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a vocal line in G major. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

Allegretto.

As when sum-mer rains de-scend - - - - ing, Life to spring-ing plants are

send - - - - ing, O'er the wide heav-ens bend-ing, Comes the rain-bow clear and

bright, O'er the wide heav-ens bend-ing, Comes the rain-bow clear and bright, Gold-en rays of sun-light

bright, O'er the wide heav-ens bend-ing, Comes the rain-bow clear and bright, Gold-en rays of sun-light

This system contains three staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The music is written in a 4/4 time signature. The lyrics are printed below the first two staves, with the words 'bright, O'er the wide heav-ens bend-ing, Comes the rain-bow clear and bright, Gold-en rays of sun-light' appearing under both the first and second staves.

gleam-ing, Through the break-ing cloud-banks beam-ing, Turn to gor-geous co-lors, stream-ing In a splen-did arc of

gleam-ing, Through the break-ing cloud-banks beam-ing, Turn to gor-geous co-lors, stream-ing In a splen-did arc of

This system contains three staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The music is written in a 4/4 time signature. The lyrics are printed below the first two staves, with the words 'gleam-ing, Through the break-ing cloud-banks beam-ing, Turn to gor-geous co-lors, stream-ing In a splen-did arc of' appearing under both the first and second staves.

Non troppo.

light, co - lours, stream - - - ing In a splen - did are of light: So, when

light, co - lours, stream - - - ing In a splen - did are of light: So, when

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, and the lyrics are placed below it. The lyrics are: "light, co - lours, stream - - - ing In a splen - did are of light: So, when". The bottom staff provides a harmonic accompaniment. The tempo marking "Non troppo." is written above the top staff.

Sor - row's tears are steal - ing Down the cheeks of those, re - veal - ing Griefs, which they, in vain con - ceal - ing, Show by

Sor - row's tears are steal - ing Down the cheeks of those, re - veal - ing Griefs, which they, in vain con - ceal - ing, Show by

The second system of the musical score also consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, and the lyrics are placed below it. The lyrics are: "Sor - row's tears are steal - ing Down the cheeks of those, re - veal - ing Griefs, which they, in vain con - ceal - ing, Show by". The bottom staff provides a harmonic accompaniment.

ev - 'ry fall - ing tear,— Some chance word of com - fort, spok - en To the heart by sor - row brok - en, May, of

ev - 'ry fall - ing tear,— Some chance word of com - fort, spok - en To the heart by sor - row brok - en, May, of

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is also a treble clef with the same key signature. The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the top two staves. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

joy, be - come a tok - en, May, to it, bring strength and cheer. May, to it, bring strength and cheer.

joy, be - come a tok - en, May, to it, bring strength and cheer. May, to it, bring strength and cheer.

This system also consists of three staves, continuing the musical notation from the first system. The lyrics are repeated. The bottom staff includes a double bar line and a repeat sign, indicating the end of the section.

Then, speak com - fort to the griev - ing, When, with sighs, their breasts are heav - ing, With kind words their woes re -

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one sharp (F#) and contains whole rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a bass line of eighth and sixteenth notes, often in a chordal texture.

liev - ing, - Words of sol - ace, words of cheer, Like the beau-teous bow ap - pear - ing, When the sum - mer clouds are

Like the beau-teous bow ap - pear - ing, When the sum - mer clouds are

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melody of eighth and sixteenth notes, ending with a key change to one flat (Bb). The middle staff is a treble clef with a key signature of one sharp (F#) and contains whole rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a bass line of eighth and sixteenth notes, often in a chordal texture.

clear - ing, Shall thy words of hope and cheer - ing, Cause the gloom to dis - ap - pear, Cause the gloom to dis - ap -

Tempo primo.

- pear. As when sum - mer rains de - scend - ing, Life to spring - ing plants are send - ing, O - ver

mezzo.

the wide heav - ens bend - ing, Comes the rain - bow clear and bright, Golden rays of sun - light gleam - ing, Through the

the wide heav - ens bend - ing, Comes the rain - bow clear and bright, Golden rays of sun - light gleam - ing, Through the

break - ing cloud-banks beam - ing, Turn to gor - geous col - ors, stream - ing In a splen - did arc of light.

break - ing cloud-banks beam - ing, Turn to gor - geous col - ors, stream - ing In a splen - did arc of light.

HEAVEN'S GOVERNMENT.

117

p *mf* *cres.*

1. In the heav - ens, deep in cav - erns, Ru - leth God's high hand; Hearts it guides, and stars it
 2. Soft - ly mov - ing, fond - ly lov - ing, Guards it germs that sleep, Till o'er hill and val - ley

mf

3. Wan - d'ring hith - er, run - ning thith - er, Find we lit - tle rest; Till on life's last height ap -

f *cres.* *deces.*

turn - eth, Lift - ing ev - 'ry soul that mourn - eth To its ho - ly fa - ther - land.
 spring - ing, Leaves come forth, and flow'rs are swing - ing With the moss on rock - y steep.

- pear - ing, Fall - ing, faint - ing, but un - fear - ing, Sink we on our Fa - ther's breast.

NOW O'ER US BENDS A SUMMER SKY

Andante con moto.

Arranged from T. A. WALMISLEY.

SOPRANO 1^{mo}. *p*

1. Now o'er us bends a summer sky, Like azure curtains
2. Each heart is fill'd with happy dreams No envious care our
3. May He who sends re-freshing show'rs Upon earth's blossoms

SOPRANO 2^{do}.

ALTO.

Dim.

p CRES. MOLTO. AL *f*

flecked with gold, And where the spark - ling sun - beams lie,
 joys for-bid, And where youth's gold - en sun - light gleams,
 frail and fair, Keep bright Hope's ten - der, tim - id flow'rs

The scent-ed flow'rs their leaves unfold, There's fra - grance in the
 The opening flow'rs of Hope lie hid, Their prom - ise makes our
 With Heav'nly dew's and kind - est care, So life shall be a

There's fragrance in, &c.

NOW O'ER US BENDS A SUMMER SKY. Concluded.

119

CRES.....

pleas - ant air The sea is calm, the earth is fair, The earth is fair, the
 path - way bright With sweetest joy, with pu - rest light, With pu - rest light, with
 Sum - mer bright His arm our trust, His love our light, His love our light, His

The earth is fair,..... The sea is calm, &c.

The earth is fair, &c.

POCO RIT.

earth is fair, The sea is calm, the sea is calm, The sea..... is calm,... the earth... is fair.
 pu - rest light, With sweet - est joy, with sweet - est joy, With sweet - est joy,... with
 love our light, His arm our trust, His arm our trust, His arm our trust,... His love... our light.

The sea is calm, the sea is calm..... is calm,..... the earth... is fair.

COLLA VOCE.

REJOICE, OH! CHILD OF HEAVEN.

Andantino. 2d Soprano.

1. Re - joice, oh! child of Heav - en, Ye mor - tals born in
 2. Re - joice, oh! mor - tals moan - ing, For in His love and

tears,..... Our God His Son has giv - en To
 grace,..... He bids you in your groan - ing, Be -

1st Soprano.

ban ish all your fears. Re - joice, oh! child of
hold His smil - ing face. Re - joice, oh! mor - tals

heav - en, Ye mor - tals born in and tears,..... Our
moan - ing, For in His love and grace,..... He

CHORUS. *pp*

God, His Son has giv - en, To ban - ish all your fears..... The
 bids you in your groan - ing, Be - hold His smil - ing face.....

an - gels tell His sto - ry, And bid your sor - rows, cease,..... To

This musical score is for a hymn titled "REJOICE, OH! CHILD OF HEAVEN." The page is numbered 123 and is a continuation of the piece. It features a vocal melody and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line includes lyrics: "Him give praise and glo - ry, Who bring - eth mor - tals peace. To Him Cres-cen-do. give praise and glo - - - ry, For he". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note bass line. The score is divided into two systems, each with three staves (vocal, piano right hand, piano left hand).

Him give praise and glo - ry, Who bring - eth mor - tals

peace. To Him **Cres-cen-do.** give praise and glo - - - ry, *p* For he

bring - eth you peace, For he
bring - eth you peace, Oh! praise Him, for He

bring - - eth you peace, For He bring - eth you peace.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are written below the vocal line, and the piano accompaniment is written below the vocal line. The score concludes with a double bar line.

1. A spring rain-bow shattered, Fell from the cloud, And frag-ments lie scattered In beau-ty a - broad.

2. O - ver the mead-ow, O - ver the hill, In sun and in shad-ow, They spring where they will.

Smil - ing in sun - ny wreath Now in our bow - ers, Sweet as an an-gel's breath,—We call them flow - ers.

Po - ems for watch - ful eyes, In let - ters sev - en, Paint - ings from Pa - ra - dise, Pie - ces of Heav-en.

Allegretto.

1. En - gel - lie - se, gen - tle mai - den, Wel - come to our
 2. En - gel - lie - se, thou hast wield - ed Well thy bright, keen -

3. En - gel - lie - se, first in sto - ry, Shall thy brave ex -

arms once more, With the no - ble tro - phies la - den, Which pro - claim thee con - que - ror:—
 - blad - ed sword,— From the foe, thou well hast shield - ed Thy cour - a - geous knight and lord.

- ploits be told; And in songs of fame and glo - ry, Shall be sung the mai - den bold.

* Pronounced as if written "ENGELLESE," sounding the G hard.

Thy loved Knight hast thou de - fend - ed, — For his life hast thou con - tend - ed ; — En - gel - lie - se, *rit.*
 To the camp, brave mai - den, speed thee, — As his bride he waits to lead thee ; —

Wear this cas - ket as a to - ken Of the chains which thou hast brok - en : — En - gel - lie - se,

love hath armed thee, And its spell, from ill, hath charm'd thee.

love hath armed thee, And its spell, from ill, hath charm'd thee. *Ped* *f* *D. C.*

The musical score is written for voice and piano. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano accompaniment. The key signature is one sharp (F#). The score includes lyrics in English and musical notation with various ornaments such as slurs, ties, and dynamic markings like *rit.*, *Ped*, and *f*. The piece concludes with a double bar line and repeat signs.

Allegro giusto.

f. Mezza voce.

Oh! hark in the gloam ing, The song - sters are com - ing, Re - turn'd from their
 n. s. The night - in-gales, wing - ing Their flight, still are sing - ing— The night, with their

room - ing, They sing their sweet song. They sing their glad
 ring - ing, Is vo - cal and gay. From trees and from

bird - life, They tell..... of their bird - strife, They praise each his bird - wife, In songs all night
bran - ches, Their mu - sic en - tranc - es, Their lives are ro - manc - es, Each life is a

long, lay, night each life's night long. a lay. Fine.

Solo.

They sing in sweet meas - ures, Of all... the gay pleas - ures, Which God from His

The first system of the musical score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a 'Solo.' marking and contains a triplet of eighth notes. The lyrics are: 'They sing in sweet meas - ures, Of all... the gay pleas - ures, Which God from His'.

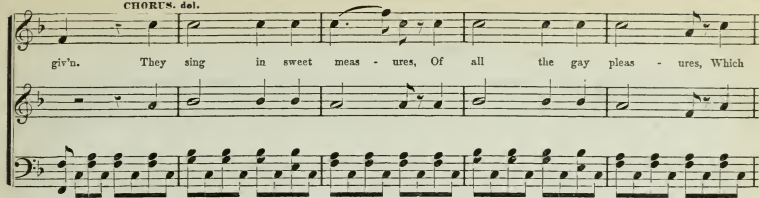
treas-ures, To bird - lings has giv'n, Which God... from His treas - ures,... To bird - lings has

The second system continues the musical score. The vocal line features a triplet of eighth notes and a key signature change to two flats (B-flat and E-flat). The lyrics are: 'treas-ures, To bird - lings has giv'n, Which God... from His treas - ures,... To bird - lings has'.

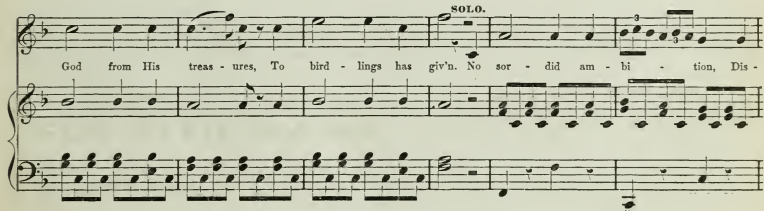
THE NIGHTINGALES. Continued.

131

CHORUS. *del.*



SOLO.



- turbs their con - di - - - tion, Their joys are e - lys - ian, Su - per - nal of.....

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

heav'n, Their joys are e - - lys - - ian, Su - per - nal of heav'n, of heav'n.

rall. D. C.

The second system of the musical score. The vocal line continues with the lyrics, ending with a melodic flourish marked with a triangle and 'rall.'. The piano accompaniment continues with the same eighth-note pattern. The system concludes with a 'D. C.' (Da Capo) instruction and a Da Capo symbol.

THE NEW LIGHT.

W. A. MOZART. 133

In dew - y beau - ty fresh and ten - der An - ro - ra brings the light, And all the dawn's triumphant splen - dor Pur -

sues the som - ber night: So wis - dom's ray, with grace a - dorn - ing. Pours on our souls the glow of morn - ing! Oh

sove - reign beam, through shadow shine. And vis - it us, our souls are thine. And vis - it us, our souls are thine.

CORONACH.

From "Walter Scott's Lady of the Lake," by FRANZ SCHUBERT.

Lento.

pp

fp

SOPRANO 1mo.

SOPRANO 2da.

ALTO.

1. He is gone..... on the moun - tain, He is
 2. The hand..... of the reap - er Takes the
 3. Fleet foot..... on the cor - rei, Sage

pp

lost, to the for - est, Like a summer dried foun - tain, When our need, was the sor - est.
 ears that are hoar - y, But the voice of the weep - er Wails man - - hood in glo - ry;
 coun - - sel in cum - ber, Red hand in the fo - ray, How sound is thy slum - ber!

The first system of the musical score for 'CORONACH. Continued.' It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano part features a steady accompaniment with chords and eighth notes.

mf The font, re - ap - pear - ing, From the rain - - drops shall bor - row, But to *pp*
 The au - - tumn winds rush - ing Waft the leaves that are sear - est, But our
 Like the dew on the moun - tain, Like the foam on the riv - er, Like the

The second system of the musical score. It continues the melody and accompaniment from the first system. It includes dynamic markings: *mf* (mezzo-forte) and *pp* (pianissimo). The lyrics continue across the vocal staves. The piano part maintains its accompaniment pattern.

us..... comes no cheer - ing, To Dun - - can no mor - row! But to us..... comes no cheer - ing, To
 flower... was in flush - ing, When blight - - ing was near - est. But our flower... was in flush - ing, When
 bub - ble on the foun - tain, Thou art gone,... and for ev - er! Like the bub - ble on the foun - tain, Thou art

Dun - - - - - can no mor - - - row!
 blight - - - - - ing was near - - - est.

gone, and fer ev - - - er!

The musical score is written for four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte). The lyrics are written below the vocal staves, with some words appearing on multiple lines. The piano part features a prominent bass line with many beamed eighth notes, creating a rhythmic accompaniment.

Andantino.

dolce.

p

1. The morn - ing sun is beam - ing A - bove the eas - tern sky, The flow - ers, tired of dream - ing Wake

2. Pale Lu - na now is mourn - ing The ab - sence of the night, While fair Au - ro - ra, scorn - ing Her

3. While Na - ture is ex - press - ing Her joy in songs of praise, Let us, our wants con - fess - ing, Bow

from their re - ve - ry;— While at the Morn's bright gleaming The lark..... sings mer - ri - - ly.

beams of pal - lid light, With speed brings on the morn - ing And veils..... her from our sight.
to the "Lord of Days," And thank - ful for each bless - ing Our joy - ful voi - ces raise.

Let us seek the sweet bow - ers On the broad vil-lage green, Let us twine the fresh

flow - ers In-to wreaths for our queen. To-day we will spend the fleet-ing hours,... In hap-py and in-nocent

glee. For May's lovely queen we wreath our flow - ers, The fair-est of maidens is she, In hap-py and

glee. For May's lovely queen we wreath our flow - ers, The fair-est of maidens is she.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The lyrics are written below the staves, with some words split across lines.

in - no - cent glee, The fair-est of maid - ens is she, The fair - est of maid-ens is

and in - nocent glee, of maid - ens is she. The fair - est of maid-ens is

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The lyrics are written below the staves, with some words split across lines. The system ends with a double bar line and a repeat sign.

she. Let us seek the sweet bow - ers On the broad village green, And there twine the fresh

p

flow - ers To crown May's love-ly queen, To crown, to crown May's love ly queen.

p

Fine.

THE MAY QUEEN. Continued.

141

1st SOPRANO.

p

1. There, her maids in li - ly white dress-es, Shall, with flow'r's, a - dorn her dark tress - es, While gay
2. As this day of pleasure ad - van - ces, Youths as brave asknights in ro - man - ces, To sweet

2d SOPRANO.

rall.

youths shall of - fer ad - dress-es, To our love-ly queen of the May. Then the queen, our feal-ty ob - tain-ing, Justly, her right-eous laws main-
strains shall lead us in dances, While fond friends our pastimes sur-vey, Round the May Pole joy-ful-ly, meet-ing, We shall pass the mo-ments so

THE MAY QUEEN. Concluded.

D. C. al fine after each verse.

tain - ing, On her throne most gra - cious - ly reign - ing, Shall as - sume her scep - ter and sway.
 fleet - ing, Sing - ing songs of joy and of greet - ing To our love - ly Queen of the May.

The musical score for 'The May Queen' consists of three staves. The top staff is the vocal melody in treble clef, featuring a series of eighth and sixteenth notes. The middle staff is a piano accompaniment in treble clef, with chords and moving lines. The bottom staff is a piano accompaniment in bass clef, providing a harmonic foundation with sustained chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line.

LONGING FOR SYMPATHY.

p *mf*

1. Still is the night, in gold - en light The star - - - ry hosts are
 2. Is there a breast — in toil or rest, In joy or sor - row

1. Still is the night, in gold - en light, The star - - - ry hosts are
 2. Is there a breast — in toil or rest, In joy or sor - row

1. Still is the night, in gold - en light, The star - ry hosts are
 2. Is there a breast, in toil or rest, In joy or sor - - - row

The musical score for 'Longing for Sympathy' is written for voice and piano. It features three systems of music. The first system includes a piano introduction marked 'p' and a vocal melody marked 'mf'. The second system shows two verses of the song. The third system continues the melody and accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece ends with a double bar line.

LONGING FOR SYMPATHY. Concluded.

143

p

gleam - ing; In for - est deep,..... my watch I keep,— Far,
beat - ing, That will with me—..... where shad - ows be, And

gleam - ing; In for - est deep, my watch I keep,— Far,
beat - ing, That will..... with me—where shad - ows be,— And

gleam - ing; In for - est deep,..... my watch I keep,— Far,
beat - ing, That will..... with me—..... where shad - ows be, And

fz *p*

dar - lings, from your beam - ing, Far, dar - lings, from your beam - ing.
all things sleep—find meet - ing? And all - things sleep— find beam - ing?

fz *p*

dar - lings, from your beam - ing, Far, dar - lings, from..... your beam - ing.
all things sleep—find meet - ing? And all things sleep—..... find beam - ing?

WE HAVE MET AGAIN.

Arranged from T. A. WALMISLEY.

SOPRANO 1mo.

Allegro ma non troppo.

SOPRANO 2do.

We have

ALTO.

p *sf* *p* *sf* *DIM.* *POCO CRESCENDO.*

met a - gain, and an - oth - er year Has join'd the past with its treas - ures dear, With its gold-en mo-ments of price-less worth, With its

WE HAVE MET AGAIN. Continued.

115

DIM. *DOLCE.*

light and shade, with its grief and mirth,..... with its light and shade, with its light and shade, with its
 with its light and shade,..... with its light and shade,..... &c.

with its grief and mirth, with its light..... and shade, its light, &c.

CON ANIMA.

grief and mirth. But the bless-ings it gave as it sped a - way, Shall glad-den our mem'-ry

day by day, Shall glad-den our mem'-ry day by day. May

Cres. *f* Espress.

Mez.

thoughts of its joy our hap-pi-ness be, As we gen-tly float on a wave-less sea,

p

The image shows a page of a musical score for the song 'We Have Met Again'. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: 'day by day, Shall glad-den our mem'-ry day by day. May' and 'thoughts of its joy our hap-pi-ness be, As we gen-tly float on a wave-less sea,'. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The score includes dynamic markings such as 'f' (forte), 'Cres.' (crescendo), 'Espress.' (espressivo), and 'p' (piano). There are also performance instructions like 'Mez.' (mezzo) and 'p' (piano). The music is in a 4/4 time signature. The page number '146' is in the top left corner, and the title 'WE HAVE MET AGAIN. Continued.' is at the top center.

WE HAVE MET AGAIN. Concluded.

147

And whene'er the dash - ing bil-lows we ride, Be its truth - ful les-sons our hope.... and guide, Be its

truth - ful les-sons our hope and guide, Its truth - ful les-sons our hope..... and guide.

Cres.

CONTENTMENT.

{ Grant to ty - rant kings their pow - er, Grant to haughty lords their wealth, But to me, each pass - ing
 { Let their ar - mies waste their pow - der, What are their vain strifes to me? In my cot - tage I am

Grant con - tent ment, Grant con - tent - ment, Grant con - tent - ment, peace and health!
 Than a king,..... Than a king,..... Than an em - pe - ror can be.

hour,
 prouder

Grant content - ment,
 Than a king,

peace and health,
 Than an empe -

peace
 ror

and
 can

health.
 be.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half rest, and then a melodic phrase starting on G4, moving to A4, B4, and C5. The lyrics "In my cot - tage I am" are written below this staff. The middle staff is a piano accompaniment in treble clef, featuring a continuous eighth-note pattern with beamed sixteenth notes, accented with greater-than signs (>). The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line with occasional chords, accented with caret symbols (^).

In my cot - tage I am

The second system of the musical score also consists of three staves. The top staff continues the vocal line from the first system, with a whole rest followed by the lyrics "proud - er". The middle staff continues the piano accompaniment in treble clef with the same eighth-note pattern. The bottom staff continues the piano accompaniment in bass clef with the same eighth-note bass line. The lyrics "Than an Em - pe - ror can" are written below the top staff.

proud - er

Than an Em - pe - ror can

be. In my home are all my treasures, There I see the fruits of Peace..... In my

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with lyrics. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

home are all my treasures, There I see the fruits of Peace, There I taste..... my frugal

In my home are all my treasures, There I see the fruits of Peace, There I taste

This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The lyrics are split across the two staves of this system.

pleas - - ures, What can ty - - - rants boast like these?

my fru-gal plea - sures, What can ty-rants boast like these? Kings may hold their gay pro -

ces-sions, Dazz-ling pa - geant-ry of state. Round my cot are no op-pressions, At my

The musical score is written for a voice and piano. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in a grand staff with treble and bass clefs. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes various musical ornaments such as trills and grace notes. The lyrics are placed below the corresponding musical phrases. The score is divided into two systems, each with three staves. The first system contains the first two lines of the song, and the second system contains the next two lines. The music concludes with a final chord in the piano part.

beck no He-lots wait: Kings may hold their gay pro - ceSSIONS, Dazzling pa - - - geantry of

state: Round my cot are no op - pressions, At my beck no He-lots wait, Then I'll sing in joy - ful

CONTENTMENT. Continued.

153

num - bers, Of Con - tent - ment, Peace and Health, Hap - piness and qui - et slum - bers, Priceless

This musical system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melody with eighth and sixteenth notes, including some triplets. The piano accompaniment is in bass clef and consists of a steady eighth-note pattern in the left hand and a more complex right hand with chords and moving lines. The lyrics are written below the vocal line.

boons, Priceless boons, Priceless boons, not giv'n by Wealth!

Priceless boons Priceless boons not giv'n by Wealth! Then I'll sing in joy - ful

This musical system continues the piece. The vocal line has a melodic phrase that is repeated and then concludes with a flourish. The piano accompaniment continues with its characteristic eighth-note pattern. The lyrics are written below the vocal line, with some words like 'dolciss.' appearing above the notes.

num-bers, Of Con-tentment, Peace and Health, Peace and Health.....

This musical score is for a piece titled 'CONTENTMENT. Concluded.' It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The vocal line begins with a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment consists of a right hand with a flowing sixteenth-note pattern and a left hand with a steady bass line. The piece concludes with a final chord.

Andantino.

THE BOAT

W. A. MOZART.

No gales the lake are sweep - ing, While we our cours - es keep - ing, While we, while we.

This musical score is for a piece titled 'THE BOAT' by W. A. MOZART. It is marked 'Andantino.' and features a single melodic line in 6/8 time. The key signature has one sharp (F#). The piece begins with a piano (p) dynamic and ends with a crescendo (Cres.) marking. The lyrics are written below the notes.

f while we our cours - es keep - ing, *p* Each heart in si - lence sleep - - ing, *f* Float o'er the murm'ring

The first system of musical notation consists of two staves. The upper staff contains the vocal melody with lyrics underneath. It begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. The lower staff contains the piano accompaniment, featuring a steady eighth-note pattern.

wave, Each heart, each heart in si - lence sleep - ing, *f* Float o'er the wave, float o'er the murm'ring wave, *p* Float

The second system of musical notation continues the piece. The upper staff has lyrics and dynamics (*f* and *p*). The lower staff continues the piano accompaniment with the same eighth-note pattern.

sf o'er the murm'-ring wave, *p* Float o'er the murm'-ring wave, *f* Float o'er the murm'-ring wave.

The third system of musical notation concludes the piece. The upper staff features dynamics (*sf*, *p*, *f*) and ends with a double bar line. The lower staff continues the piano accompaniment and also ends with a double bar line.

Allegro gioioso.

1. Ro - - ses bright of sum - - - mer

2. Hail to thee, too, I - - - - - vy!

LEG.

IL BASSO LEG.

* The groups of thirty-second notes may be omitted, and the chords substituted.

The musical score is written for voice and piano. It consists of two systems of music. Each system has a vocal line with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves.

System 1:

Vocal Line:
Dar - - lings loved of June, How we greet your bloom - - - ing
Thy bright sum - - mer's crest, E - - - qual-ly a-dorn - - - - ing

System 2:

Vocal Line:
Though ye fade so soon, Brighte - - ning with the wild - - - - wood,
Win - - - ter's chil - - - ly breast. Twine we then its leaf - - - - let

DIM.

And the qui - - et glade, Ah! the win-ter's he - rald Bids ye quickly fade.

For the fair - - est brow, Woman's strength to emblem, Woman's love to show.

DIM.

FIRST TIME.

SECOND ENDING.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into a 'FIRST TIME' section and a 'SECOND ENDING' section. The piano part includes various musical notations such as slurs, accents, and dynamic markings like 'DIM.' (diminuendo). The lyrics are: 'And the quiet glade, Ah! the winter's herald Bids ye quickly fade. For the fairest brow, Woman's strength to emblem, Woman's love to show.' The score concludes with a double bar line.

p

1. Be - hold the li - lies of the field, Which spin not, nei - ther la - bor do, Yet cost - ly dyes of

2. They grow, yet take no an - xious thought, Of what may be an - oth - er sun :— So tron-bled souls, ye

3. The God, who makes the li - lies bloom, Who clothes them in their bright ar - ray, Will, while He gives their

Tyre could yield For So - lo - mon, no rich - er hue, For So - lo - mon, no rich - er hue.

sure - ly ought To faint not, ere your work is done, To faint not, ere your work is done.

sweet per - fume, Still guide your foot - steps day by day, Still guide your foot - steps day by day.

Alllegretto.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All three staves are in the key of D major (indicated by two sharps) and 6/8 time. The music begins with a piano (*p*) dynamic. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Be - hold the ro - sy morn - ing, The eastern sky a - dorn - ing, Drowsy sleep let us

The second system of the musical score continues the melody from the first system, also consisting of three staves in the same key and time signature. The lyrics continue across the staves.

scorn - ing, At - tain the hunt - ing place. Our no - ble charg - ers rid - ing, Our

scorn - ing, At - tain the hunt - ing place. Our no - ble charg - ers ri - ding, Our

ea - ger fox-hounds guiding, Let us, at fear, de - rid - ing, Fly on - ward to the chase.

Be - yond hill-tops and val-leys, The hills and val - leys, Light-ed now by the morn.....

..... We hear the dis - tant e - choes, Which mock the hunt-er's horn;

..... We hear the dis - tant e - choes, Which mock the hunt-er's horn, Which mock, which

p

This system contains three staves of music. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a melodic line marked with a *p* (piano) dynamic. The middle staff continues the melody with some notes marked with an 'x'. The bottom staff is in bass clef and provides a harmonic accompaniment, also marked with a *p* dynamic.

..... The game swiftly pur - su - ing, With speed pursuing, O'er grassy

mock the hunt-er's horn; The game swift-ly pur - su - ing, With speed pursuing, O'er grassy

ff

This system contains three staves of music. The top staff continues the melody from the first system, marked with a *ff* (fortissimo) dynamic. The middle staff continues the melody with notes marked with an 'x'. The bottom staff provides a harmonic accompaniment, also marked with a *ff* dynamic.

plain they go As fleet as ze - phyr's blow - ing, They

plain they go As fleet as ze - phyr's blow - ing, They

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, with lyrics underneath. The lyrics are "plain they go As fleet as ze - phyr's blow - ing, They". The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and a fermata over a note in the first staff.

chase the bound-ing roe. Be - hold the ro - sy morn - ing, The ea - stern sky a -

chase the bound-ing roe. Be - hold the ro - sy morn - ing, The ea - stern sky a -

The second system of the musical score also consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The melody continues on the top staff, with lyrics underneath. The lyrics are "chase the bound-ing roe. Be - hold the ro - sy morn - ing, The ea - stern sky a -". The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and a fermata over a note in the first staff.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the melody with lyrics: "- dorn - ing! Drowsy sleep let us scorn-ing, At-tain the hunt-ing place. Ah!.....". The middle staff is also in treble clef and contains a more complex melodic line with triplets and sixteenth notes, also with the same lyrics. The bottom staff is in bass clef and provides a harmonic accompaniment. The system concludes with a double bar line.

- dorn - ing! Drowsy sleep let us scorn-ing, At-tain the hunt-ing place. Ah!.....

- dorn - ing! Drowsy sleep let us scorn-ing, At-tain the hunt-ing place. Ah!.....

The second system of the musical score continues the piece. It also consists of three staves. The top staff continues the melody with lyrics: "ah..... ah.....". The middle staff continues the complex melodic line with triplets and sixteenth notes, also with the same lyrics. The bottom staff continues the harmonic accompaniment. The system concludes with a double bar line.

ah..... ah.....

ah..... ah.....

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a treble clef, followed by a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4. Above the staff, the word "cresc." is written above the first measure, and "f" is written above the third measure. The system ends with a double bar line and the word "FINE." above the final measure. The middle staff is also in treble clef and contains two vocal lines, each starting with a dotted line followed by the word "ah..." and then a series of notes. The bottom staff is in bass clef and contains a continuous accompaniment of eighth and sixteenth notes, with some measures marked with a "9" below the staff.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a treble clef, followed by a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4. Above the staff, the word "ff" is written above the first measure. The system ends with a double bar line. The middle staff is also in treble clef and contains two vocal lines, each starting with a dotted line followed by the word "ah..." and then a series of notes. The bottom staff is in bass clef and contains a continuous accompaniment of eighth and sixteenth notes, with some measures marked with a "9" below the staff.

In joy—as com - ing vic - tors, As com - ing vic-tors, Each crown'd with wreath of fern...

In joy—as com - ing vic - tors, As com - ing vic-tors, Each crown'd with wreath of fern...

Pro - claim-ing wide their tri - umphs, The hun - ters will re -

Pro - claim-ing wide their tri - umphs, The hun - ters will re -

The first system of the musical score for 'Hunting Song' consists of three staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef with the same key signature. The music features a melody in the upper staves and a supporting bass line. The lyrics 'Pro - claim-ing wide their tri - umphs, The hun - ters will re -' are written below the first two staves. A dynamic marking of *p* (piano) is present in the first staff. The system concludes with a double bar line.

turn : — With songs, gay youths and maidens, Gay youths and

turn, In joy the hunt-ers will re - turn : — With songs, gay youths and maidens, Gay youths and

The second system of the musical score continues the melody and bass line. The lyrics 'turn : — With songs, gay youths and maidens, Gay youths and' are written below the first staff, and 'turn, In joy the hunt-ers will re - turn : — With songs, gay youths and maidens, Gay youths and' are written below the second staff. A dynamic marking of *ff* (fortissimo) is present in the first staff. The system concludes with a double bar line.

maid-ens shall ce - le - brate their deeds..... And stir - ing airs re -

maid-ens shall ce - le - brate their deeds..... And stir - ing airs re -

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the top two staves. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The system ends with a double bar line.

- sound From war - like fives..... and plain - tive reeds. Be - hold the ro - sy

- sound From war - like fives..... and plain - tive reeds. Be - hold the ro - sy

The second system of the musical score continues the melody and bass line from the first system. It also consists of three staves in the same key signature. The lyrics are written below the top two staves. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The system ends with a double bar line. A dynamic marking 'p' (piano) is placed above the top staff, and a tempo marking 'D. C. al Fine.' is placed above the bottom staff.

Moderato.

H. A. WOLLENHAUPT.

1. Scattered on the hill - side, In the mead - ows
 2. When some gen - tle an - gel, From her home came
 3. Ev - er speak of heav - en, Still its beau - ty

grow - ing, Watch - ing by the stream - let, Ev - er gen - tly flow - ing, Tell us fair - est
 stray - ing, And the light of heav - en Round her path - way play - ing, Earth her foot - step
 sing - ing, Earth pours forth her an - them, With its cho - rus ring - ing, Whis - per love - ly

flow - - - ers,..... Of your na - tive bow - - ers! Tell us gen - tly flow - ers, Of your na - tive
 meet - - - ing..... Came ye, for a greet - ing, Earth her foot - step meet - ing Came ye, for a
 flow - - - ers,..... Of im - mor - tal bow - - ers, Whis - per love - ly flow - ers, Of im - mor - tal

p *f*

3d Verse.

bow - ers!
 greet - ing.

bow - ers.

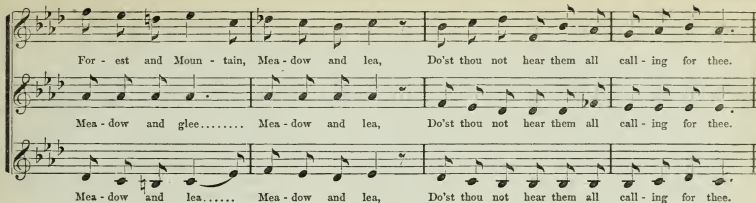
sf *sf*



Spring beau-ti - ful Spring,... beau-ti - ful, beau-ti - ful Spring.... With thy sun-light-ed smile and thy
Spring beau-ti - ful Spring, beau-ti - ful Spring,... beau-ti - ful Spring.... With thy sun-light-ed smile and thy
Spring.. beau-ti - ful Spring.... beau-ti - ful Spring.... With thy sun - - - light - ed



scent la-den wing..... beau-ti - ful, beau-ti - ful Spring, For - est and Moun tain,
scent la-den wing..... beau-ti - ful, beau-ti - ful Spring, For - est and Moun-tain For- est and Moun-tain
smile, Thy scent la - den wing,..... beau-ti - ful Spring, For - est and Moun-tain



For - est and Moun - tain, Mea - dow and lea, Do'st thou not hear them all call - ing for thee.

Mea - dow and glee..... Mea - dow and lea, Do'st thou not hear them all call - ing for thee.

Mea - dow and lea..... Mea - dow and lea, Do'st thou not hear them all call - ing for thee.



Do'st thou not hear them call - ing for thee. call - ing for thee. The Earth long a - go Her

hear them call - ing for thee. call - ing for thee. The

hear them.... call - ing for thee. call - ing for thee. The Earth her

month of snow, Has doff'd, for the win-ter is past..... And with half waking eye, as she see's the blue sky, How she

Earth long a - go, Has doff'd, for the win-ter is past, is past And with half waking eye, as she see's the blue sky, How she

month of snow, Has doff'd, for the win-ter is past And with half waking eye as she see's the blue sky, How she

Repeat the first 16 Measures. *f*

smiles at thy com-ing at last.. Come, come, for the woods are burst-ing with buds, The birds in the hed-grows are

smiles at thy com-ing at last.. *f* Come, the woods are burst-ing with buds, The birds in the hed-grows are

smiles at thy com-ing at last. Come, the woods are burst-ing with buds, The birds in the hed-grows are

SPRING BEAUTIFUL SPRING. Concluded.

173

sing - ing, And the young peep - ing flow - ers But wait the soft show - ers, And sigh for the Sun thou art

sing - ing, And the young peep - ing flow - ers But wait the soft show - ers, And sigh for the Sun thou art

sing ing, And the young peep - ing flow - ers But wait the soft show - ers, And sigh for the Sun thou art

bring - ing, And sigh, sigh, sigh... And sigh for the Sun thou art bring - ing. beau - ti - ful Spring, beau - ti - ful Spring.

bring - ing, And sigh, sigh, sigh... And sigh for the Sun thou art bring - ing. beau - ti - ful Spring, beau - ti - ful Spring.

bring - ing, And sigh, sigh, sigh... And sigh for the Sun thou art bring - ing beau - ti - ful Spring, beau - ti - ful Spring.

THE MENDICANTS' SONG.

S.

1. Fair la - dies—hear us plead - ing, Our sup - pli - ca - tions heed - ing, Give some-thing to the need - ing, For

such we sure-ly are. Re - lieve our lot dis - tress - ing, And we our thanks ex - press - ing, Will seek kind Heaven's

THE MENDICANTS' SONG. Continued.

175

Ritard. \wedge \wedge \wedge \wedge \wedge FINE. 2d SOPRANO. a tempo

bless - ing, For you, oh! la - dies fair! 2. Oh! give to chil - dren weep - ing, For bread the rich are keep - ing, — And
bless - ing, For you, oh! la - dies fair! 3. Whene'er the winds are blow - ing, Or when the clouds are snow - ing, We

1st SOPRANO.

clothe the ba - by sleep - ing Up - on the wretched floor. Our fa - ther, sick and dy - ing, Hears in his grief, our
chil - dren must be go - ing, In snow with - out a shoe. Our mo - ther, per - se - ver - ing To feed us, still is

D. C. S al Fine after 2d and 3d Verses.

cry - ing— Oh! give, our wants sup - ply - ing, Some mo - ney for the poor.
 cheer - ing Our way with words en - dear - ing, But what can Mo - ther do?

The musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the vocal part. The middle and bottom staves are bass clefs, likely for piano accompaniment. The lyrics are written below the top staff, aligned with the notes.

Allegretto.

ADMONITION. Canon in two parts.

J. HAYDN.

1
 It is in vain that joy is portioned out for thee, If thou wilt nev-er know how blest thy lot may be.

2
 It is in vain that joy is portioned out for thee, If thou wilt nev-er know how blest thy lot may be.

The musical score is for a canon in two parts. It consists of two staves, both in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff is marked with a '1' and the second with a '2'. The lyrics are written below each staff. The piece concludes with a double bar line and a repeat sign.

PATRIOTIC SONG.

177

CHORUS. ♩

When Tyr - an - ny op press - es, When Might in his ex - - cess - - - es, The

The first system of the chorus is written in 4/4 time with a key signature of one flat (B-flat). It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass). The lyrics are: "When Tyr - an - ny op press - es, When Might in his ex - - cess - - - es, The". The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

fair, broad land ag - gress - es, And gives men but a frown;

The second system of the chorus continues the melody and accompaniment. The lyrics are: "fair, broad land ag - gress - es, And gives men but a frown;". The piano part continues with the same triplet pattern in the right hand and a triplet of eighth notes in the left hand.

The fair, broad land ag - gress - - es, And

This system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'The fair, broad land ag - gress - - es, And'. The bottom two staves are a piano accompaniment, with the right hand playing a melody of eighth and sixteenth notes and the left hand playing a steady bass line of eighth notes.

gives men but a frown; Fair Free-dom's flag ex - alt - ing, Let freemen's hearts re-

This system continues the musical score with three staves. The vocal line (top staff) has lyrics 'gives men but a frown; Fair Free-dom's flag ex - alt - ing, Let freemen's hearts re-'. The piano accompaniment (bottom two staves) continues with similar rhythmic patterns, featuring a more active right hand melody.

First system of the musical score. The vocal line (treble clef) contains the lyrics: "voltage, And free-men's hands assaulting, Drag foul Oppression down, Drag foul, drag". The piano accompaniment consists of a right hand (treble clef) with chords and a left hand (bass clef) with a rhythmic pattern of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The system ends with a dynamic marking of *sf* (sforzando) in the bass line.

Second system of the musical score. The vocal line (treble clef) contains the lyrics: "foul Oppression down, Drag foul Oppression down, Drag foul, drag foul Oppression down, Drag". The piano accompaniment continues with similar textures. The system includes dynamic markings of *sf* (sforzando) in the bass line at several points. The system concludes with a final chord in the right hand.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The lyrics are: "foul Op - pres - sion down, And free - men's hands as - sault - ing, Drag foul Op - pres - sion down.". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *ff* (fortissimo) and *f* (forte).

Second system of the musical score. It begins with a vocal line that has a fermata and the word "FINE." above it. The lyrics continue: "..... See! our force ad - van - - - ces, Read - y for the". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

fight; Freemen, wield your lan - ces With a free - man's might; While the foe - man

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'fight; Freemen, wield your lan - ces With a free - man's might; While the foe - man'. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth-note figures.

blanch - es Turn his ranks to flight, And thro' all the chan - ces, God pro - tect the

The second system continues the musical score. The vocal melody and piano accompaniment follow the same pattern as the first system. The lyrics for this system are 'blanch - es Turn his ranks to flight, And thro' all the chan - ces, God pro - tect the'. The notation includes various musical symbols such as notes, rests, and accidentals, all consistent with the first system.

right; And through all the chances, God protect the right.

For Liberty contending, The brave their blood are spending, The

The musical score is written for voice and piano. The voice part is on a single staff in G major (one sharp) and 4/4 time. The piano accompaniment consists of two staves (treble and bass clef). The first system of piano accompaniment features a flowing eighth-note melody in the left hand and chords in the right hand. The second system continues the piano accompaniment with similar textures. The lyrics are placed below the voice staff and above the piano accompaniment staves.

weak their necks are bend - ing Be neath the ty - rant's yoke.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics 'weak their necks are bend - ing Be neath the ty - rant's yoke.' The second and third staves are a piano accompaniment, with the second staff in treble clef and the third in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The weak their necks are bend - - ing Bo-

The second system of the musical score continues the melody and accompaniment. The vocal line begins with a rest, then continues with the lyrics 'The weak their necks are bend - - ing Bo-'. The piano accompaniment continues with the same rhythmic pattern as the first system.

neath the ty - rant's yoke. Your broth - ers' forms are ly - ing Up - on the green sward,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a melody that includes eighth and quarter notes. The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and some beamed sixteenth notes. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line. The system concludes with a repeat sign.

dy - ing, Their lips for Ven - geance cry - ing; — So give them stroke for

The second system of the musical score also consists of three staves. The vocal line continues with the same melodic style. The piano accompaniment in the middle and bottom staves maintains the same rhythmic patterns as the first system. The system concludes with a repeat sign.

stroke. Hark! the first loud rat - - - tle Of the arms of

This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest, followed by a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes, with a key signature change from B-flat major to A minor after the first measure.

war! Heed no tim - id prat - tle, Seize your sci - me - ter — Drive the foe like

This system contains the next two staves of music. The vocal line continues with a whole rest, followed by a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, maintaining the A minor key signature.

cat - tle — Give him scar on scar. God, who rules the bat tle, Make you con - que -

ror — God, who rules the bat - - tle, Make you con - que - ror. —

D. C. al fine.

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a double bar line and a repeat sign. The lyrics are written below the vocal line.

MY MOTHER'S GRAVE.

187

Andantino.

p *f*

1. The grass grows green up - on this spot,—As green as on that eve-ning tide, When cru - el For tune

2. "God guide thy path, my dar - ling boy," In bro - ken words, with sobs, she said, "Thy Mo - ther's prayers will

3. The pass - ing months have changed to years, Since she to me her bless - ing gave ;—And where I stand my

pp

cut the knot, Which bound me to my Mo - ther's side, Which bound me to my Mo - ther's side.

thee con - voy,—God's bless - ing rest up - on thy head, God's bless - ing rest up - on thy head."

gush - ing tears, Are fall - ing on my Mo - ther's grave, Are fall - ing on my Mo - ther's grave.

THE DISTRIBUTION OF PRIZES.

CANTATA.

MUSIC BY J. EYRENS.

FROM THE FRENCH

A. dante.

The first system of the musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a 4/4 time signature. It begins with a melodic line in the right hand, featuring eighth and sixteenth notes, and a bass line in the left hand with chords and moving lines. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand of the piano part features a series of chords, some marked with 'mf' (mezzo-forte) and 'p' (piano). The left hand provides a harmonic foundation with chords and moving lines.

RECIT.

Oh

The second system of the musical score continues the voice and piano parts. The voice part is on a single staff with a treble clef and a 4/4 time signature. It begins with a melodic line in the right hand, featuring eighth and sixteenth notes, and a bass line in the left hand with chords and moving lines. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand of the piano part features a series of chords, some marked with 'p' (piano). The left hand provides a harmonic foundation with chords and moving lines. The system concludes with a section labeled 'BALL.' (ballade) in the piano part.

hail! blest day of welcome pri-zes, So solemn, yet so fair and gay, Which comes to prove our glad sur-mis-es, Oh!

speed the suc-cess of to-day.

p MODERATO.

ACCEL. CRES.

Oh sing! for hap-pi-ness de-mands us, Oh! sing the moments full of weal, When from our la-bor she dis-bands us, To crown us

for our toil and zeal. Oh sing! for Hap-pi-ness de-mands us, Oh sing! the moments full of weal, When from our la-bor she disbands us,

To crown us for our toil and zeal. For those, who now tread Wis - dom's ma - zes, For her, who bears the
 For those, who now tread Wis - dom's ma - zes, For her, who bears the

vic - tor's crest, - Oh! mingle now the voice of prais-es, With joyous trans - ports
 vic - tor's crest, - Oh! mingle now the voice of prais - es, With joy-ous trans - ports of the

of the breast, Oh! mingle now the voice of prais - es, With joy - ous trans - ports of the breast, Oh! mingle now the voice of prais - es, With joy - ous trans - ports of the breast.

p *CRES.* *CRES.*

f *f* *f* *ff*

PED.

The musical score is written for a vocal part and a piano accompaniment. The vocal part is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The score includes dynamic markings (p, f, ff, CRES., PED.) and a repeat sign at the end.

Musical notation for the piano introduction. The right hand features a descending melodic line, and the left hand provides a steady accompaniment. The key signature has three flats (B-flat, E-flat, A-flat).

p Solo.

Then let our voi - ces sound - - - ing, In dul - cet, sil - - ver chords, Re -

Musical notation for the first line of the song. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

- cite the joy a - bound - - - ing, Which di - li - gence af - fords, With

Musical notation for the second line of the song. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part continues with the same eighth-note accompaniment in the right hand and a simple bass line in the left hand.

ea - ger ex - pec - ta - - - tion, We're wait - ing for the bays, Which,

p

CHORUS.

to our proud e - la - - - tion, Re - ward our well - spent days..... With

With ea-ger ex-pec-ta-tion,

We're waiting for the bays,

SOLO. pp

ea-ger ex-pec-ta-tion, We're wait-ing for the bays, the bays, Which to our proud e-

f

PED.

Which, to our proud e-la-tion,

Re-ward our well-spent days,

Re-

- la-tion, Re-ward our well-spent days, Which to our proud e-la-tion, Re-

Which, to our proud e-la-tion, Re-ward our well-spent days, Re-

Re-ward our

p

PED. * PED. *

ward, our well-spent days, Which, to our proud e -
ward, our well-spent days, Which, to our proud e -
our well-spent days, our well-spent days, Which, to our proud e -
FED.

- la - tion, Re - ward our well - spent days.
 - tion, Re - ward our well - - - spent days.
 - la - tion, Re - - ward our well - - - spent days.

DECRESC. POCO RALL.

ANDANTE.

May He to whom all Na - ture yields de - vo - tion, Guard and de - fend, and watch with care His fold,

p *f*

He with a Fa - - - ther's true and deep e - mo - tion, He with com - pas - - sion our work will be -

with a father's

hold, Bless - ed the name, the God of our sal - va - tion, Of - fer now to Him the song of praise and

prayer; His good-ness ev - - er grants us our pe - ti - tion, Each day e - vin - ces to - kens

of His care, Each day e - vin - ces to - kens of His care.

of His care, Each day e - vin - - ces, e - vin - ces to - kens of His care.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a 3/4 time signature. They contain whole rests for the first six measures. The bottom two staves are for the piano accompaniment, in treble and bass clefs respectively. The piano part begins in the third measure with a melody starting on a half note G4, followed by eighth and sixteenth notes. The first measure of the piano part is marked with a piano (*p*) dynamic.

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics written below them. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line. The system concludes with a piano (*f*) dynamic marking and a *Ped.* (pedal) instruction.

f Oh sing! for hap - pi - ness de - mands us, Oh! sing the moments full of weal

f *Ped.*

When from our la-bor she dis-bands us, To crown us for our toil and zeal. For those, who now tread wis-dom's,
 For those who now tread wisdom's, &c.
 For those who now tread wis-dom's, &c.

maz-es, For her, who bears the vic-tor's crest,..... Oh! mingle now the voice of prais-es,

PED.

With joy-ous trans - ports of the breast; Oh! mingle now the voice of prais - es, With joy -

Oh! mia - gle now the voice of prais - es, &c.

-ous trans - ports of the breast, With joy - - ous trans - ports of the breast, With joy - ous trans - ports

p *mf* *p* *mf* *f*

PED. * *PED.* *

of the breast.....

f

This musical system consists of four staves. The top two staves are vocal parts, with the lyrics "of the breast....." written below the first staff. The bottom two staves are piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a series of chords and arpeggiated figures.

CLOSING CHORUS. After the Distribution of the Prizes.

ALLEGRO.

f *sf* *sf*

This musical system consists of four staves. The top two staves are vocal parts, both of which are empty. The bottom two staves are piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a series of chords and arpeggiated figures. The tempo is marked "ALLEGRO." and the dynamics include *f*, *sf*, and *sf*.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both of which contain whole rests for the first five measures. The third staff is the right-hand piano part, and the fourth is the left-hand piano part. The piano parts begin in the third measure with a series of chords and moving lines. A dynamic marking of *f* (forte) is placed above the right-hand piano staff in the third measure. A *PED.* (pedal) marking is located below the left-hand piano staff in the sixth measure.

The second system of the musical score continues the composition. It features four staves. The top staff contains the vocal melody with the following lyrics: "Should Duty's voice in - vite us Onward, in Wis-dom's train, Let the same zeal in - cite us To re-". The second staff is a piano accompaniment consisting of chords. The third and fourth staves are the right and left hand piano parts, respectively. A dynamic marking of *f* is placed above the right-hand piano staff in the first measure. *PED.* markings are placed below the left-hand piano staff at the beginning of the first measure, and then after the second, fourth, and sixth measures, each followed by an asterisk (*).

-sume, to re-sume work a-gain. Ev-er the rest out-vy-ing. Striv-ing to be more wise,

Each her

PED.

p SOLO.

Each her mind be ap-ply-ing, Press for-ward to the prize. Youth is the time for ac-tion, Strive

mind be ap-ply-ing, &c.

p

bold - ly while it stays,— Be Learn - ing our at - trac - tion, And win our meed of praise. Prof - it-

The first system of the musical score. It consists of two staves. The top staff is a vocal line in G major (one sharp) with lyrics: "bold - ly while it stays,— Be Learn - ing our at - trac - tion, And win our meed of praise. Prof - it-". The bottom staff is a piano accompaniment in G major, featuring a melody of eighth and sixteenth notes.

- ing by this hour,..... Let us all harder strive;— Thus may our minds gain pow - er, And

Prof - it - ing by this hour, Let us all hard - er strive; ~

The second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "- ing by this hour,..... Let us all harder strive;— Thus may our minds gain pow - er, And". The piano accompaniment continues with a similar melodic pattern. The system concludes with a repeat sign and a fermata over the final note.

ev - 'ry vir - tue thrive. Thus may our minds gain pow er, And ev - 'ry vir - tue thrive. Prof-it-

PLD.

- ing by this hour,..... Let us all hard - - er strive. Thus may our minds gain
Thus may our minds, &c.

Prof - it-ing by this hour, Let us all hard-er strive: Thus may our minds,..... &c.

pow - er, And ev - - 'ry vir - tue thrive, And ev - 'ry vir - tue thrive, And ev - 'ry

pow - - - er, And ev - 'ry vir - tue thrive. &c. And ev - 'ry

vir - - - - tue thrive.....

vir - tue, ev - 'ry vir - - tue thrive.....

f *f* PED.

The musical score is written for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes lyrics for the vocal parts. The piano part consists of chords and a moving bass line. The score is marked with a crescendo (Cres.) and a forte (f) dynamic. The piece concludes with a pedal point (PED.) in the piano part.

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